漫画人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

MANGAJIN

No. 8

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漫画人
MANGAJIN

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No. 8, March1991

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The cover shows some of the characters from this issue riding on the Galaxy Express along with Tetsurō.

漫画人
MANGAJIN

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Editor's Note

If at all possible, I want to avoid "To be continued . . ." manga. The problem is that we want to give a variety of manga material, but we just don't have enough room to run complete stories by people like Takahashi Rumiko and Matsumoto Reiji, whose works are usually over 20 pages. Maybe if a lot more people subscribe, we can add on some pages, or even run some color pages!

We do plan to keep on running *Michael* and *Dai Tōkyō Binbō Seikatsu Manyuaru* as regular features. We have works by Tanioka Yasuji coming up, along with a manga called *Tsurumoku Dokushin-ryō*, about life in company dormitory for single employees.

In the feature story department, we'll be reporting on the manga market in Japan from a business perspective, and we have begun compiling a list of Japanese films on videotape for another feature story. In a later issue, we will take a look at dating and marriage introduction services in Japan.

For #10, we're planning a special Basic Japanese column on insults—material not found in any textbook!

Issue #8 could be called our first "team issue." Until now, the drafts for the manga material were all done here in Atlanta, at the MANGAJIN office (mostly by yours truly), and were then sent out to our reviewing editors. We now have Alan Gleason, a seasoned professional translator in San Francisco, helping us produce the first drafts. Alan has translated many manga for Viz Communications and Studio Proteus, and is also a major player in the Barefoot Gen project. Alan and our other new team members will help us cut down the time between issues of MANGAJIN.

We were slightly overwhelmed by the number of computer learning programs we found for Japanese—26 in all! We tried to give some information about each one, but there is a lot of ground to be covered. In a related field, we have some info coming up on developments in Japanese operating systems for PCs.

Thanks for reading MANGAJIN.

Vaughan P. Simmons

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WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved. While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL3-4).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macar*o*n*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu*).

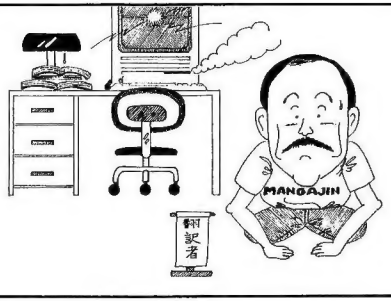
The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.



APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

Letters to the Editor

MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, MANGAJIN, P.O. Box 49543, Atlanta, GA 30359. Fax: (404) 634-1799.

MANGAJIN for Nihonjin?

Do you think it is a good idea for Japanese people to learn conversational English from MANGAJIN? I am a Japanese graduate student at a school of business. Though I understand about 80% of what my professors say, it is almost impossible for me to follow conversations between my American classmates because of their colloquial expressions. I have been trying to pick up the new expressions from my friends, movies and TV programs, but I still have a long way to go.

When I first found MANGAJIN at one of the Japanese bookstores in Manhattan, I thought it would also help me in my quest for natural sounding, colloquial English. Given the "Apology from the translators," however, I now wonder if this is the right material for me.

I know MANGAJIN is an American publication aimed at students of Japanese. My concern may not be one of yours, but would you give me some ideas about how I can learn from your magazine?

By the way, if you are still open to suggestions for featured manga, I would like to see some of Eguchi Hisashi's and Adachi Mitsuru's works. Please keep introducing new aspects of manga to American readers.

KAZUTO NAKANAN
New York, NY

If you're interested in explaining Japanese culture to westerners (in English) MANGAJIN can give you some vocabulary, and might make you more aware of what needs to be explained. When we were getting started with MANGAJIN, we were warned by several people that although manga might appear to be simple, they were in fact very difficult to explain to gaijin. One of the difficulties might be in knowing what needs to be explained.

We included the "Apology from the Translators" to keep ourselves covered, but actually we feel that most of our English translations are reasonably natural sounding. We think that more often than some people would have you believe, a translation can be close to the original Japanese wording and still come across as natural enough in English. We have had suggestions from other Japanese readers that we mark English translations which are unnatural with some kind of code, and we are giving this idea some consideration, although even now, when we give a literal translation that is really unwieldy, we indicate it as such, and generally give a more colloquial English expression which could be used in that situation.

I get the impression that you are advanced enough to function in English without thinking in Japanese and then "translating." Even so, my guess is that your American friends might appreciate and enjoy some of your Japaneseness, and this might involve expressing thoughts or feelings which are not readily expressable in English. This is where MANGAJIN might be helpful. You can add a disclaimer that what you want to say can't easily be expressed in English, and then proceed to impress your audience with some choice wording from the pages of MANGAJIN.

Word on the WordTank

I read recently in the *Japan Economic Journal* about a calculator-sized electronic dictionary made by Canon called "WordTank." The article stated WordTank is popular with foreign learners of Japanese in Japan, though Canon is not marketing it overseas. Any info on how to get one?

MICHAEL ANDREWS
Washington, DC

We've done a little investigating, and the WordTank appears to be full of features and value. We have even approached Canon about the possibility of offering the

(continued on page 7)

Blooper

We'll send you a MANGAJIN T-shirt if we publish your story of a language (Japanese or English) blooper.

A friend of mine (*Yeah, sure – Ed.*) had been living in Japan for a while and spoke basic conversational Japanese. He had also developed a fairly serious relationship with a young Japanese lady.

One day, in an exchange of lovers' talk in a park, the young lady said "*zutto issho!*" My friend had recently learned the word *zutto* as meaning "all the way," and he knew that *issho* meant "together," so he interpreted this as meaning "(Let's go) all the way together." Shocked at her apparent forwardness, he was left stammering and searching for words. The ensuing conversation has been lost to posterity, but eventually the communication gap was closed, and he realized she was actually saying something like "(We'll be) together forever."

ROBERT FRIEDLER
Indooroopilly, Australia

(continued from page 6)

WordTank through MANGAJIN, but of course there are problems such as service and support. As soon as we find a US source, or some way to get a WordTank in your pocket, you'll read about it here.

Earth to MANGAJIN

I recently discovered MANGAJIN and was immediately fascinated. The idea of learning Japanese language and culture through comics is very appealing to me. My parents tell me that I taught myself how to read as a child using the comics pages in the newspaper.

But I've been disappointed lately that sci-fi and fantasy are devouring MANGAJIN. The stories are too long for your format and have crowded out the contemporary lifestyle manga. Bring back *Kōsuke (Dai-Tōkyō Binbō Seikatsu Manyuaru)*, *Tanaka-kun*, *Pocket Story* and even *Hotel*, and keep the robots and aliens at bay.

DANIEL PRIVES
Baltimore, MD

You got it. We may continue to run Galaxy Express through one episode on a foreign planet, but don't worry that MANGAJIN will become a sci-fi manga fan-zine. Actually, we fancy ourselves more of a literary magazine.

Bring Back Back Issues

I love your magazine and feel that it serves a valuable and heretofore unmet need. Thank you so much!

MANGAJIN will serve as a valuable reference work for students of Japanese, and since your back issues will not go out of date, you will probably get many requests for every back issue as your popularity increases. Perhaps you could reprint early issues to meet this need.

JAMES INGLEHART
Chicago, IL

We do have plans to reprint back issues, but this probably won't happen until later in 1991.

Zen mathematics: In the last issue, we offered the *Kenkyusha Furigana Dictionary* for $19.95 + $2.50 S&H = $23.50. This illustrates the principle that the total is not always equal to the sum of the parts. The correct price is $23.50 (for subscribers).

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Top • 10

from survey — published results

March 1991

Top 10 Singles

	(title)	(artist)
1.	***Oh! Yeah!***	小田 和正 **Oda Kazumasa**
2.	歌えなかっ たラブ・ソング *Utaenakatta Rabu Songu* ***The Love Song I Couldn't Sing***	織田 裕二 **Oda Yūji**
3.	はじまりはいつも雨 *Hajimari wa Itsumo Ame* ***It Always Rains at the Start***	**ASKA**
4.	ジプシー *Jipushii* ***Gypsy***	児島 美散 **Kojima Michiru**
5.	愛は勝つ *Ai wa Katsu* ***Love Wins***	**KAN**
6.	会いたい *Aitai* ***I Want to See You***	沢田知可子 **Sawada Chikako**
7.	***Crime of Love***	氷室 京介 **Himuro Kyōsuke**
8.	さよなら だけどさよなら じゃない *Sayonara Dakedo Sayonara ja Nai* ***Goodbye but not Goodbye***	**WINK**
9.	思い出の九十九里浜 *Omoide no Kujūkurihama* ***Kujūkuri Beach Memories***	**Mi-Ke**
10.	エターナル・ウインド *Etānaru Uindo* ***Eternal Wind***	森口 博子 **Moriguchi Hiroko**

Top 10 CDs

	(title)	(artist)
1.	***Mind Universe***	工藤 静香 **Kudō Shizuka**
2.	***Green***	辛島美登里 **Karashima Midori**
3.	***(333) Thank You***	光 Genji **Hikaru Genji**
4.	***Pop the Top!***	森川 美浦 **Morikawa Miho**
5.	***Last Live, I***	**D'erlanger**
6.	***Last Live, II***	**D'erlanger**
7.	プリーズ・ハマー・ドント・ハーテム ***Please Hammer, Don't Hurt'em***	M.C. ハマー
8.	***Start***	**Jun Skywalker(s)**
9.	ソリッド・グラウンド ***Solid Ground***	ボビー・コールドウェル **Bobby Caldwell**
10.	***K2C***	米米Club **Kome Kome Club**

? **Why** do the Top 10 singles have mostly Japanese titles, while the Top 10 CDs all have English titles?
Why is katakana given only for the CDs by foreign artists?
See page 9.

? English vs Japanese

This is a pretty typical mix of Japanese and English titles. So, why do all the CDs have English titles? Anyone who read the feature stories in MANGAJIN No. 1 (*Titles in Translation*) and No. 2 (*Kanji, Kana, and Brand Imēji*) realizes that English titles and brand names have a strong visual impact in Japan. CD packaging, including the name, can be designed for visual impact (sales in stores), but the titles of singles typically come from the lyrics, which are still mostly in Japanese. Since the names of singles are usually heard (on the radio) rather than seen, a Japanese title works better anyway.

Next, why is katakana given for foreign titles, but not for English titles of CDs by Japanese artists? Most likely explanation is that when Japanese artists/record producers select an English title, they usually select something they know almost any Japanese person will understand and probably know how to pronounce. Only a very unsophisticated Japanese consumer would require katakana for a title like "Green," so it might look a little *dasai* ("uncool") to add katakana here.

On the other hand, even though CD buyers might be able to read and understand a title like "Please Hammer, Don't Hurt'em," katakana showing the pronunciation is probably welcome here.

Name Notes

Hikaru Genji (#3 CD) is a group reminiscent of New Kids on the Block. Members have come and gone over the years, but popularity remains high. Hikaru Genji was the name of the charming prince in *Genji Monogatari*. The name is usually written as a combination of kanji and romaji.

D'erlanger (#5, 6 CD) is a Japanese heavy metal band. Their songs have English titles, but the lyrics are a mix of Japanese and English.

Bobby Caldwell (#9 CD) is an American jazz/fusion artist. Part of the popularity of *Solid Ground* resulted from its use in a Parliament cigarette commercial on Japanese television. Caldwell's records are not generally available in the US.

ASKA (#3 single) is Asuka Ryō.

Mi-Ke (#9 single) is a singing group of three young ladies. Tortoise shell cats are referred to as *mike neko* in Japanese, with *mike* written with the kanji for "three-hair," implying "three different colors of hair." This group is produced by a company called "Dog House."

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KASUMI

THE LAUNDRY AS PERCEIVED BY MRS. HOKUSAI

Lesson 8 • *Dōmo*, the All-Purpose Word

Dōmo, *meaning "indeed/really/quite," is added to a number of expressions to make them more emphatic, but it's also used as a shortened form of those same expressions. It's inherently polite and relatively easy to pronounce, making it an ideal choice if you're at a loss for words.*

Thank you!

You've probably run into *dōmo* added to *arigatō (gozaimasu)* to make it more emphatic ("Thank you **very much indeed**").

Slightly embarrassed by her mother, who has asked these two strangers to take their picture, this young woman gives a formal "Thank you very much." She's probably also thanking them for humoring her mother. The balloon with three dots coming from her mother probably indicates puzzlement as to why her daughter is being so polite.

© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*

Daughter: *Dōmo arigatō gozaimashita*
"Thank you so very much."
(PL*4*)

Kōsuke: *Ie*
"Not at all."

Obviously very happy about his new assignment, this young businessman gives a brief but polite "Thank you" as he receives his orders. This is the beauty of the word *dōmo* — it's simple, but still polite. Assigning a politeness level to the single word *dōmo* is a little tricky, but in the scene below we'd be inclined to call it PL3. *Dōmo arigatō gozaimasu* would be PL4.

Dōmo
"Thank you."

- The long dash after *do* makes it into a long *dō*. This is the way vowel sounds are normally elongated in katakana, but using this device with hiragana has something of a pop touch, like the spelling "nite" for "night."

© Gyū & Kondō / *Eigyō Tenteko Nisshi*

How do you do

Making a cold call on a prospective customer, this young car salesman is announcing his presence by saying *Dōmo hajimemashite*. To make a complete introduction, this would be followed by his company name and his own name. The wavy line after *hajimemashite* shows that he is drawing out this word in something of a sing-song style.

© Torii Kazuyoshi / *Top wa Ore Da!!*

Salesman: *Dōmo hajimemashite.*
"How do you do."
Prospect: *Nan da. Kuruma no sērusuman ka.*
"What's this? A car salesman?"
(PL2-1)

- *hajimemashite* is like a PL3 *-te* form of the verb *hajimeru* ("begin/start"). Like *hajimete* ("the first time/for the first time"), *hajimemashite* is used as a noun.
- *Nan da* is a very abrupt form of *Nan desu ka* ("What [is it]?"), but it's used as an expression of mild disgust, *i.e.* this is not really a question.

All in their early 20's, these young people are using very short speech forms. In this scene, Hiroko (center) is introducing Kōsuke to her friend, a new-wave type who works in a clothing store in Harajuku. Kōsuke tends to be very succinct in his speech, and he even shortens *dōmo* to simply *domo*.

© Maekawa Tsukasa /
Dai-Tōkyō Binbō Seikatsu Manyuaru

Friend: *Kareshi?*
"Your boyfriend?"
Hiroko: *Kōsuke-kun*
"Kōsuke"
Kōsuke: *Domo*
"Hi"

- *kareshi* is a combination of *kare* ("him") and the ending *-shi*, which is a formal (usually written) version of *-san*, used for adult males, like "Mr."
- calling a male by his first name + *kun* shows a certain degree of familiarity.

Dōmo as a part of formal greetings

Greeting the wife of an old customer, this young salesman uses a polite (PL4) form while the housewife uses PL2.

© Torii Kazuyoshi / *Top wa Ore Da!!*

Housewife: *Arā, hisashiburi nē, Hikono-san.*
"My, it's been quite a while, Hikono-san." (PL2)
Hikono: *Dōmo go-busata shite-orimasu.*
"I've really been negligent about calling on you." (PL4)

- *hisashiburi* is a noun
- *busata suru* means "neglect to call on/write to." The *go-* prefix is added even though it's your own *busata*. Using *-orimasu* as an ending instead of *-imasu* is humble speech.

Dōmo, o-hisashiburi de gozaimasu.
"It's been quite a while since I've seen you." (PL4)

© Ishinomori Shōtarō / *Hotel*

The more polite version of *hisashiburi* includes *de gozaimasu*, the PL4 equivalent of *desu*. *Dōmo* is added for emphasis but doesn't necessarily make it more polite.

Even if your manners were impeccable, it's considered good form to apologize for your behavior during your previous encounter with someone. In this case, the young salesman actually did commit some breaches of etiquette when he called on this prospect a few days before. The prospect did his best to scare the salesman off, so his *yoku kita* indicates surprise that the salesman had the persistence to come back again.

© Torii Kazuyoshi / *Top wa Ore Da!!*

Prospect: *Hō, yoku kita nā.*
"Heh, I'm surprised to see you." (PL2)
Salesman: *Sakujitsu wa dōmo shitsurei shimashita.*
An American might say something like **"I hope you enjoyed yourself,"** but this salesman is literally saying **"I was very impolite yesterday."** (PL3)

- *yoku* is the adverb form of *yoi* = "good," and *kita* is the plain/abrupt past form of *kuru* ="come."
- *shitsurei* is a noun meaning "impoliteness," and *shitsurei shimashita* literally means "I was impolite."

Dōmo as an informal greeting

These are car salesmen greeting a customer who has come to a test drive event in which they are promoting a new model. Car salesmen in Japan frequently develop close ties with customers, and these two are using the same kind of informal speech they would use to greet a friend.

© Torii Kazuyoshi / *Top wa Ore Da!!*

A: *Ō! Kita kita!*
"Oh! He's here, he's here (He came, he came)." (PL2)
B: *Yā, Nogawa-san, dōmo!!*
"Hey, Nogawa-san, welcome!" (PL2-3)

- *dōmo* is a handy word for this situation because it can imply any and all of the more formal greetings on the facing page, plus "Thank you for coming to our event," and any other civility which needs to be covered here.

From *Dai-Tōkyō Binbō Seikatsu Manyuaru,* Kōsuke and Hiroko have gone to a pottery fair. The potter Ōyama-san and his wife are friends of Hiroko's.

© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*

Hiroko: *Ōyama-san, konnichi wa.*
Ōyama: *Yā, dōmo dōmo.*

- this *dōmo* might involve a touch of "Thank you for coming to the fair."

Hand to the head is a gesture of embarrassment. The college student who lives next to Kōsuke runs into Hiroko on the street. In the previous story, Kōsuke borrowed the student's bicycle (without permission) to take Hiroko to the station, but they encountered the student along the way. This mildly embarrassing situation is probably related to the hand-to-the-head gesture.

Hiroko: *Konnichi wa*
Student: *A! Domo . . .*

© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*

If you're slightly flustered,

Here are two variations on the hand-to-the-head gesture.

© Hijiri Hideo / *Naze ka Shōsuke*

Secretary: *Ganbatte ne, Shōsuke-kun*
"Hang in there, Shōsuke." (PL2)
Shōsuke: *Do, dōmo.*
"Th, thanks."

Shōsuke is faced with a difficult challenge here, and he's probably wondering how he will be able to pull this one off.

In this scene (from MANGAJIN Vol. 1, No. 4, page 74), Hikono and his charming co-worker, Asada-*kachō*, called on Kanetora-san, president of a taxi company. Kanetora-san is a rather outspoken individual.

© Torii Kazuyoshi / *Top wa Ore Da!!*

Kanetora: *Ii nā wakai no . . . Bijin to issho ni shigoto ga dekite.*
"It's nice isn't it, young man . . . being able to work with a beautiful woman." (PL2)
Hikono: *A, dōmo.*
"Ah, really."

A man of few words

In these two scenes from *Dai-Tōkyō Binbō Seikatsu Manyuaru*, Kōsuke shows his mastery of the art of the terse response.

© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*

Beautician:
(after giving haircut)
O-tsukare-sama deshita.
From the verb *tsukareru* = "become tired," this expression implies that the process of receiving a haircut was tiring, or that the customer was very patient. (This type of civility is usually not extended in English.)

Kōsuke: *Domo*

Daughter:
Gochisō-sama
"Thanks for the snack."

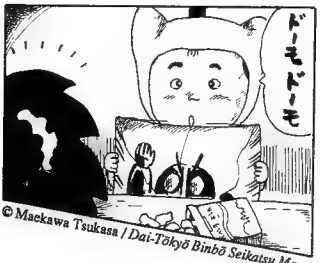
Carpenter:
Gosso-san
(contracted, colloquial form of *gochisō-sama*)

Kōsuke: *Domo*

© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*

If you have a limited vocabulary,

The only word this child can say is *dōmo*. The parakeet has a slightly larger vocabulary, but the first word it says to Kōsuke is *dōmo*. These examples are from two unrelated stories in *Dai-Tōkyō Binbō Seikatsu Manyuaru*.



© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*

Baby: *Dōmo dōmo*

Parakeet: *Dōmo dōmo*

- even in katakana there are different ways to write the long *ō*

© Maekawa Tsukasa
/ Dai-Tōkyō Binbō Seikatsu Manyuaru

Good-bye

When leaving a house, office or shop you can use *dōmo* with the expression *o-jama shimashita.*

© Fujiko Fujio / *Mezame-sugita Otoko*

Dōmo o-jama shimashita.

- *o-jama shimashita* literally means "I intruded/I was a nuisance." It's something like "Sorry to have bothered you" in English, but it's much more widely used.

© Kunitomo Yasuyuki / *Kikaku Ari*

This *dōmo* could mean almost anything. In a sense it covers all the bases — no matter what had happened earlier between these two, *dōmo* is an appropriate response here.

A: *Sō ka, jā koko de.*
"I see, then (I'll say good-bye) here." (PL2)
B: *Dōmo*

The End

MANGAJIN REPORT

CAI Computer Assisted Instruction for JAPANESE

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We found 26 CAI programs or products for Japanese, and even as we go to press, we are hearing about others, including some very sophisticated systems still in the works. In the US, there are more Japanese word processing programs available for the Mac than for IBM PCs, but for learning programs, the Mac/IBM split is about even.

We relied on the developers/vendors to supply names for our interviews, so perhaps it's not surprising they were almost all satisfied users. Even so, all of the programs we came in contact with seemed to have value, and it's safe to say that CAI is here to stay.

It was impossible for us to evaluate all 26 programs, so we have tried to simply present a summary of what's out there. We're planning to do some more in-depth reviews of specific programs in future issues of MANGAJIN.

Capsule Quotes about CAI

For more complete comments, see the user interviews on page 76.

- "If I'm having difficulty recognizing a character or understanding a word, all I have to do is keep pressing my finger on the button and it keeps on repeating as often as I need. It would be tiring for a real, live person to repeat a word 50 or 60 times."
  BUSINESSMAN — *JapanEase*

- "You can go to a bookstore and flip through a book and see if it's good for you, but shopping for a CAI software is much more difficult. Even with a demo disk, it's hard to tell what the scope is.
  STUDENT

- "I like it a lot better than just reading out of a book — you can practice and repeat, and it seems easier."
  BUSINESSMAN — *EastWord*

- "For learning stroke order of kanji, it's fantastic. It's very careful about stroke order, direction of stroke and general shape, but you can have it right in all those areas and still have a very ugly looking kanji. The computer says 'fine,' it doesn't care. But, I think there are steps in learning, and most people are not happy for long with really ugly kanji."
  TEACHER — *Let's Learn Nihongo*

- "The program is similar to the material we use in our classroom, so it provides a nice review and gives some extra information."
  TEACHER — *Kintarō Sensei*

- "The students get excited using it and jump around — "Ah! Got it!," or "I know this!"
  TEACHER — *MacSunrise*

CD's & language learning

The same shiny, plastic disks that brought studio-quality sound into our homes have tremendous potential in language learning. In both the familiar audio-only form, and in the more exotic computer-oriented derivatives, CD's can be powerful tools for language learning.

CD-Audio:

In addition to the superior sound quality which has made them the medium of choice for audiophiles, Compact Disks have other important advantages over the ubiquitous language cassettes. Instant cueing is the most obvious, as anyone who has worn out a tape deck rewinding tapes can appreciate. More than just saving your tape and tape machine, fast access means no wait to hear that phrase or sentence again (and no overshooting the cue point). Many CD players can also be programmed to repeat a passage indefinitely.

CD-ROM:

The CD-ROM (Compact Disk, Read Only Memory) looks exactly like it's audio equivalent, but the way information is encoded on a CD-ROM is different from the way sound is contained on an audio CD. Up to one third of the content of a CD-ROM disk can be formatting or indexing information (telling what is stored where on the disk). One 4.7-inch CD-ROM disk can contain over 600 megabytes of information — thousands of pages of printed information, pictures, and computer programs. A CD-ROM disk can carry the text as well as sound of a language course, and also a program that allows the course to interact with the user.

Most CD-ROM drives include an audio converter for playback of audio CDs. In this case, the playback unit is entirely under computer control, so that CAI programs can use the audio CD as raw material.

CD-Interactive:

Although the word "interactive" can be rather subjective, the term Compact Disk Interactive refers to a specific type of system. The hardware is something like an ultra-Nintendo game which can handle text, sound (hours of it), still images, full-motion and animated video, and the software to drive it all.

The only catch is that CD-I, in development for several years, is currently available only in expensive players used almost exclusively for institutional and corporate training. That's expected to change soon, however, with a full rollout of consumer CD-I products slated for this year or next.

LD-ROM:

Although lasers are used to read the information off all types of CDs, the term Laser Disc refers to the larger 12-inch disks. CDs can contain video, but the capacity is limited. An LD can contain the video images for a full-length motion picture. Information can be stored on an LD in analog form.

– Gary Hall

What do you need for CAI?

Before you buy any kind of learning program, make sure your system is up to the task. Consider these points.

Memory:

Japanese language programs usually require considerable memory. An MS-DOS machine will usually need 512K of RAM, and a Macintosh takes at least a megabyte (1 meg) and sometimes 2.5 megabytes.

Hard Disk:

Some programs require a hard disk, and many of them need a certain number of megabytes free on the disk. If you don't have a hard disk you are looking at about $300 to add one. If you do have a hard disk, check and make sure you have enough free memory. If not, you'll have to clear something off your disk or get a bigger hard disk ($200 and up).

Graphics Cards:

MS-DOS machines such as the IBM PC use plug-in cards to drive the video displays. There are five major kinds of graphics cards, all available from a variety of manufacturers, and all designated by their initials: MGA, HGA, CGA, EGA, VGA.

MGA or "mono," is the old monochrome (one color) board that was standard on the original IBM PCs. It is very limited and can't handle most Japanese programs.

HGA is a higher resolution monochrome standard originally developed by the Hercules Corporation. Most monochrome boards sold today are Hercules-compatible and a number of programs support it. HGA cards usually run from $30 to $100.

CGA is an old and quite limited color standard. It is the cheapest way to do color on an MS-DOS machine, but it also has the lowest resolution. Many programs do not support it and

(continued on page 21)

Is it "interactive?"

"Interactive" is one of the current crop of computer buzzwords. Basically it means that you interact with the computer — the computer does something, you do something, and the computer does something back. In this broad sense, any computer software is interactive.

What "interactive" implies, on the other hand, is that there is a carefully worked out interaction between you and the computer, something like the interaction between a student and a teacher. For instance the program might keep track of where you are having trouble and give special emphasis to those areas in drill.

Like "user friendly" — one of the last crop of computer buzzwords — "interactive" means whatever the speaker or writer chooses it to mean.

– Rick Cook

compiled by
Ron Granich

Summary of CAI programs for Japanese

It was impossible to evaluate all of the 26 programs and products we found, so we decided to start in this issue with just a listing. In future issues we'll be reporting on some of these in more detail.

Name of Package	Developer/Vendor	Platform	Special Requirements	Description	Sound ?	Price
Japanese I	Conrad Haller Educational Tutorial Software 10811 Ashton Ave, Suite 209 Los Angeles, CA 90024 ☎ 213–470–6205	IBM/ Amiga	512K RAM	Basic self-study course for oral, written & grammar: includes reading vocabulary and oral quizzes. Covers hiragana, katakana & 38 basic kanji	✔	$41.95
Verb Conjugation V1.0	Language Learning Lab. 707 S. Mathews G-70 For. Lang. Bldg. Univ. of Illinois Urbana, IL 61801	IBM		Verb conjugation		$20 + S&H, Single license
MOKE V2.0 \ Kanji-Guess	KiCompWare 1812 N. Erb Street Appleton, WI 54911	IBM		Japanese full-screen text editor package; includes reading lookup for on-screen kanji; MOKE includes a preliminary version of Kanji Guess, a flashcard-type Japanese teaching program		$49.95 + $5 S&H
Smart Characters for Students	Frank Kaupman Apropos, Inc. 8 Belknap St. Arlington, MA 02174 ☎ 617-648-2041	IBM	PC AT or clone, 256K RAM DOS 3.2	Word processor, vocabulary tutor, and font editor for Asian languages; text display includes furigana for all kanji; includes radical/stroke dictionary for reading		$79.95
Eastword	Pacific Rim Connections 3030 Atwater Drive Burlingame, CA 94010 ☎ 800-745-0911	IBM	None	Hiragana/katakana tutor with menu-driven interface; kanji are large and easy to read; includes stroke order and mneumonics		$99.95
Gambare-kun	Hilary Eastwick-Field Lingotek 56 Rauhuia Crescent Titirangi-parau, Auckland New Zealand	IBM	VGA monitor + HD	Kanji/compound exercise package featuring stunning color graphics; sophisticated learning environment (skill-level tracking; score-keeping and reporting)		N/A
Kanji-Flash V0.97	Craig VanDegrift 9605 Barkston Court Potomac, MD 20850 ☎ 301-279-2678	IBM		Kanji flashcards keyed to the book, *Basic Technical Japanese*; thorough approach to exercises; several learning modes		N/A
Verb Explorer J	Larry Cross Japan-America Institute of Mgt. Science 6660 Hawaii Kai Drive Honolulu, HI 96825 ☎ 800-54-JAIMS	IBM	Color monitor, 640K RAM HD	Computerized system for analyzing and practicing verb & adjective constructions; drills by verb type		$225

Understanding Spoken Japanese	Ms. Sally Vito Intellimation, Inc. P.O. Box 1922 Santa Barbara, CA 93116 ☎ 805-968-2291	IBM	Requires IBM Info Windows Structure or M-Motion card + laser-disc player	Interactive Video	✔	N/A
Kintaro Sensei	Jack Walraven Pacific Educational Sys. 915 Woodhall Drive Victoria, BC Canada V8X 3L7 ☎ 604-727-6668	IBM	hardware Voice Production Unit EGA/VGA monitor, HD, 640K RAM	Interactive language exercises + culture; four levels of instruction--romaji, katakana, hiragana, several hundred kanji	✔	$600+
Let's Learn Nihongo	Richard Kurtzman Seikosha America, Inc. 10 Industrial Avenue Mahwah, NJ 07430 ☎ 201-327-7227	IBM	PC XT/AT with 2 empty slots; 512K RAM	Comprehenstive package to learn grammar, kanji w/sound; uses a computer-controlled tape player and hand-writing recognizer	✔	$3,900
Kanji Exercises Hiragana/ Katakana Exercises	Anonae Software P.O. Box 7629 Berkeley, CA 94707 ☎ 415-527-8006	Mac	HyperCard + HD	HyperCard-based kanji and kana flashcard program; interactive approach includes reading exercises, animated character generation and quizzes; uses *kunrei* romanization	✔	$65 (kanji) $45 (kana)
Kanji Exercises	Annonae Software	IBM	VGA Monitor + Windows 3.0 + Runtime Toolbook	Toolbook version of kanji flashcard exercises above		$65 (kanji)
HyperKanji V0.86	Lew Clapp International Comp. Res. P.O. Box 2389 Cambridge, MA 02238-2389 ☎ 617-876-5566	Mac	Requires KanjiTalk ≥6.0.4; works best with Hypercard 1.2-J (Japanese version)	HyperCard-based kanji dictionary tool;1,600 kanji + 6,000 compounds; on the right track for on-line dictionary; user can add own entries		$75
MacSunrise B-100 (Beginning level)	Peter Goodman Stone Bridge Press P.O. Box 8208 Berkeley, CA 94707 ☎ 415-524-8732	Mac	HD	HyperCard-based kanji reference & learning system; 100 basic kanji with readings and sound; includes stroke order, pronunciation & meaning	✔	$99
JapanEase	Ayumi Software/ Qualitas Trading Co. 6907 Norfolk Road Berkeley, CA 94705 ☎ 415-848-8080	Mac	HyperCard V2.0	HyperCard-based learning tool for katakana *gairaigo* ("borrowed words") and daily expressions (time, date, counting, etc.)	✔	$99.95

KanjiMaster EasyKana	HyperGlot Software 505 Forest Hills Blvd. Knoxville, TN 37919 ☎ 800-726-5087	Mac	HyperCard	Kanji flashcards w/sound; uses *kunrei* romanization Kana flashcards w/sound; uses *kunrei* romanization	✔	$149
KanjiSama	Steve Belinski SANBI Software Co. 3594 Crowell Avenue Riverside, CA 92504 ☎ 714-352-0276	Mac	Requires KanjiTalk ≥6.0.4,HD + >2Meg RAM	Kanji reference tool for reading; stand-alone application; fast dictionary look up; general and technical dictionaries provided; more dictionaries under development		$149
Japanese CAI - Hiragana V1.0 Katakana V1.0	Yamazaki Intercom Corp. 42-204 Shimizu-ga-oka Yatomicho, Mizuho Nagoya, Aichi 467 Japan	Mac		Hiragana, katakana exercises		$150 + $5 S&H (Demo $20 + $5 S&H)
?	Prof. Kazuko Nakajima Dept. of East Asian Stud. University of Toronto Toronto, ON M5S 1A5 Canada ☎ 416-978-3302	Mac	CD-ROM player	HyperCard-based CD-ROM; includes 100 basic kanji w/readings sound	✔	$450
Kanji Compounds	Danyll Wills Kaminokuchi-sagaru Daiku-cho 487 Dotemachi-dori Shimogyo-ku, Kyoto 600 Japan ☎ 075-343-3641	Mac	Requires KanjiTalk ≥6.0.4 and installation of custom Eng. fonts (included)	HyperCard-based kanji exercise program keyed to book, *Japanese Newspaper compounds--the 1,000 Most Important in Order of Frequency*		N/A
Japanese for Everyone	Butler Consulting, Inc. 2199 S. Broadway Grand Junction, CO 81503 ☎ 303-245-5462	Mac	CD-ROM Player	CD-ROM-based HyperCard application for practical spoken Japanese	✔	$449
Nihongo-Ware 1	Mitsuru Hosobe Ariadne Language Link Shinjuku Center Bldg., 39F Nishi Shinjuku 1-25-1 Shinjuku-ku, Tokyo 163 Japan ☎ 03-3344-1221	Mac	CD-ROM Player	Hyper-Card-based CD-ROM program for practical spoken business Japanese	✔	N/A
Understanding Written Japanese	Ms. Sally Vito Intellimation, Inc. P.O. Box 1922 Santa Barbara, CA 93116 ☎ 805-968-2291	Mac	HD	Hyper-Card-based system for technical Japanese		N/A
Nihongo Tutorial System	Tony Maciejewski Electrical Eng. Dept. Purdue University West Lafayette, IN 47907 ☎ 317-494-9855	Mac	HD	Intelligent tutorial system to assist scientists and engineers in developing reading competence in technical Japanese; features performance tracking		N/A

The future of KanjiTalk

Some of the Japanese language learning programs developed for the Macintosh run on the English operating system (most of these are educational HyperCard stacks), but generally the more sophisticated programs, as well as Japanese word processing/DTP softwares, require the Japanese operating system called KanjiTalk. Until now, KanjiTalk has been available in the US to individuals at a price of around $100, or less. It is included as an integral part of various software packages (EGWord, Turbo Writer, etc.) through a licensing agreement with Apple. The popular program MacKanji (see MANGAJIN Vol. 1, No. 3) features KanjiTalk bundled with some Japanese fonts, a few utility programs, and English & Japanese documentation, for $99.95. Apple says, however, that the developers of MacKanji, Linguist's Software, never had a license, and MacKanji will be withdrawn from the market soon.

Apple has announced that later in 1991, KanjiTalk will be made available through 15 dealers in 10 major US cities as a separate item, with English & Japanese documentation, Japanese fonts, the Japanese version of HyperCard, and local support. Apple also says that in order to provide proper support for KanjiTalk, it will be necessary to increase the price. It's true that recruiting and training competent support staff will be an added expense, but still the anticipated price of $400 for KanjiTalk sounds pretty steep.

KanjiTalk will still be available to individuals through APDA (Apple Professional Developers' Association), but third party software developers who want a license to include KanjiTalk with their programs will be required to show that "substantial value of their product does not come from Apple's Japanese system software, but rather from their own product." Programs that have a low price to start with will find it difficult to show this "substantial value," so one result of this policy is that less expensive products will no longer be able to include KanjiTalk as part of their package. In one specific case, we saw a letter from Apple to the developer of *KanjiSama*, one of the programs listed in our summary. The letter stated that "In the case of KanjiSama, we have determined that the substantial value of this product clearly comes from Apple's system software. Therefore, your request to license Apple's KanjiTalk system software has been denied . . ." This means that users who do not already have KanjiTalk will have to shell out $400 in addition to the price of *KanjiSama*.

People who keep up with the international MacSituation say that these developments with KanjiTalk are related to some changes that have recently taken place in Japan.

Every Macintosh sold in Japan comes with KanjiTalk, but prices are several hundred dollars higher than in the US for the same hardware. Up until July 1990, KanjiTalk was also available as a separate item to anyone through any Apple dealership in Japan for ¥15,000. This made it relatively simple to circumvent Apple Japan's higher prices by buying a Mac direct from the US or from a "parallel importer," and buying KanjiTalk (necessary to run Japanese software) separately. Now, the only way to purchase KanjiTalk in Japan as a separate item is as an upgrade, available only to registered users who bought from dealers in Japan. Registered users can purchase an upgrade for about ¥5,700. If, however, you didn't buy your Mac from an Apple dealer in Japan, you must pay a registration fee of around ¥70,000 ($518 @ ¥135/$). Some observers claim that it's more than mere coincidence that ¥70,000 is roughly the price differential between Japan and the US for one of the most popular Macintosh models. Of course, if KanjiTalk were still available in the US for $100, it would still be possible to circumvent Apple Japan's higher prices.

Apple certainly deserves applause for their efforts in the Japanese market, and for trying to expand the market for Japanese computing and word processing products in North America, but $400 for KanjiTalk does seem excessive. The only people who really seem happy about this situation are the developers and vendors of low-priced Japanese programs for the PC!

What do you need? *(continued from page 17)*

some people get headaches working on a CGA screen.

EGA is a newer color standard with more colors and better resolution. Many MS-DOS Japanese programs support it. However, the cost difference between EGA and VGA isn't large and VGA gives much better quality. If you're upgrading your system you're probably better off buying VGA. EGA cards can cost from $60 or so up to $150.

VGA is the current standard for high-resolution color on MS-DOS machines. It gives excellent results and many of the programs are written for it. VGA cards range from $100 or so up to $800 depending on features and memory. The cheap ones only come with 512K of video memory.

Monitor:

The biggest cost in upgrading video is the monitor which can run from $200 or so for a CGA monitor to $1000+ for a big, high-resolution VGA screen. Generally you can add a VGA card and reasonable monitor to an MS-DOS machine for about $500 if you shop carefully.

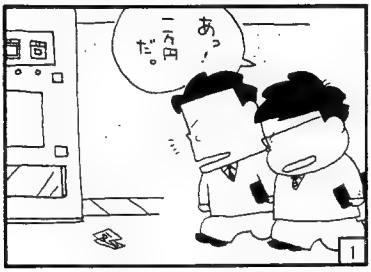
Hypercard Versions:

Hypercard is strictly a Macintosh product—a kind of computerized flashcard system. The original Version 1 was replaced about a year ago with the more capable Version 2. Many of the more recent programs will run only on Version 2. If you have Hypercard V1, you can upgrade to V2 for anything from free to $50, depending on how you do it.

– Rick Cook

CAI User Interviews on page 75

サラリーマンらしく



Title: *Sararīman-rashiku*
As Befitting a Salaryman

- *-rashiku* is the adverb form of the suffix *-rashii* ("—like/becoming of/befitting a—")

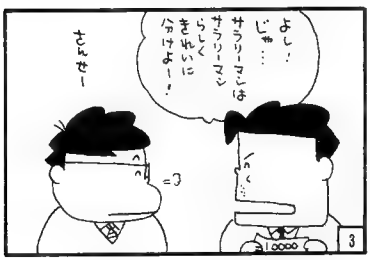
1

Tanaka-kun: *A! Ichiman-en da.*
"Ah! It's ten thousand yen." (PL2)

2

Friend: *Ore ga hirotta n da zo.*
"I picked it up." (PL2-1)
Tanaka-kun: *Mitsuketa no wa boku da zo!*
"I'm the one who found it!" (PL2-1)

- *ore* is a rough/informal word for "I/me" used only by males. It could be considered one step rougher than *boku*.
- *hirotta* is the plain/abrupt past of the verb *hirou* ("pick up/find").
- *zo*, added for emphasis, is rough/masculine speech.
- *mitsuketa* is the plain/abrupt past of the verb *mitsukeru* ("find/sight").
- *no* after the verb *mitsuketa* makes it into a noun, so that with the particle *wa*, it is actually the subject/topic of the Japanese sentence ("the one who found it").



3

Friend: *Yoshi! Ja . . . sararīman wa sararīman-rashiku kirei ni wakeyō!*
"OK! Then . . . let's {us salarymen} divide it neatly in a salaryman-like way." (PL2)
Tanaka-kun: *Sansē*
"I'm in favor (of that)."

- the friend is using the word *sararīman* like the pronoun "us/we."
- *kirei ni* = "neatly/cleanly"
- *wakeyō* is from the verb *wakeru* ("split/divide"); it's the informal equivalent of *wakemashō*.
- *sansē* = *sansei* ("approval/agreement/support")

4

Friend: *Shichi-san wake da.*
"A 7-3 split/part." (PL2)

- *wake* is the noun form of the verb *wakeru*, which can mean "divide/split up," or "part (hair)." The "regulation" haircut for salarymen is called *shichi-san wake*, meaning the hair is parted on the side, in the ratio 7-3. So, dividing something in the ratio 7-3 is "befitting a salaryman."

Title: *Kawari*
The Substitute

- *kawari* is from the verb *kawaru* = "take the place of/substitute for"

1

Kachō: *Nakada-kun, muri shinaide, kaerinasai.*
"Nakada, don't strain yourself, go on home." (PL2)
Nakada: *Demo, kore kyō-jū ni yaranai to . . .*
"But, if (I/we) don't do this today . . . → we have to get this done today." (PL2)
Sound FX: *Goho! Goho!*
(coughing sound)

- *muri* means "unreasonableness/excessiveness/strain," and *muri suru* means "be unreasonable/strain (oneself)."
- *kaerinasai* is a command form of *kaeru* ("go home").
- *kyō* = "today," the suffix *-jū* means "in the course of," and *kyō-jū ni* means "before today is over."
- *yaranai* is the plain negative form of the verb *yaru* ("do").
- the particle *to* after a verb (*yaranai*) means "if/when."

2

Kachō: *Ato wa watashi ga nan to ka suru kara, hayaku kaette kaze o naoshinasai.*
"I'll take care of the rest one way or another, so hurry on home and take care of your cold." (PL2)
Sound FX: *Pon*
(sound of a pat/slap on the back)
Nakada: *Haa . . . Ja! Sō shimasu.*
"Yes sir . . . Then! I'll do that." (PL3)

- *nan to ka* = "something/somehow/one way or another"
- *kaette* is from the verb *kaeru* ("return/go home")
- *naoshinasai* is a command form of *naosu* ("cure/heal/fix")

3

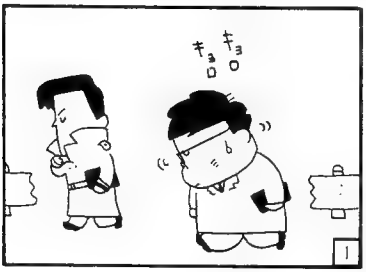
Sound FX: *Goho! Goho!*
(coughing sound)
Kachō: *. . . to iu wake nan da. Tanaka-kun, kare to kawatte kure!*
". . . is the situation. Tanaka, take his place!" (PL2)

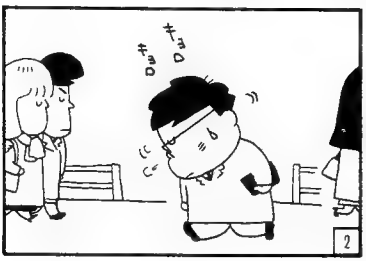
- *wake* = "circumstances/case"
- *. . . to iu wake* refers back to the explanation the boss has just given to Tanaka-kun.
- *kawatte* is from the verb *kawaru*

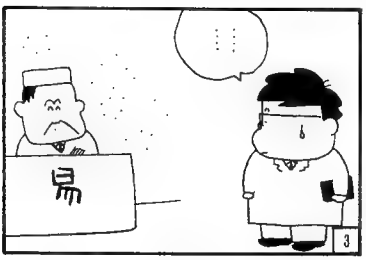
4

Sound FX: *Gon*
(**Bong** sound of the rock hitting him on the head — a slapstick device)

サイフを落とした男







Title: *Saifu o Otoshita Otoko*
A Man Who Lost His Wallet

- *saifu o otoshita* ("lost [his] wallet") modifies *otoko* ("man"). To express this thought in English, the word "who" must be added.
- *otoshita* is the plain/abrupt past form of the verb *otosu* = "drop/lose."

1

"Sound" FX: *Kyoro kyoro.*
(effect of looking around with a nervous, darting gaze, eyes wide open)

2

Sign: *Eki*
(divination, fortune telling)

- Fortune tellers like this are common at night around busy train stations and entertainment districts. The round hat and robe are standard fortune teller garb. The divining method usually involves the interpreting of terse markings on divining sticks (shown in the fortune teller's hand) drawn randomly by the customer. The answer to a single question will cost you about ¥1,000 these days.

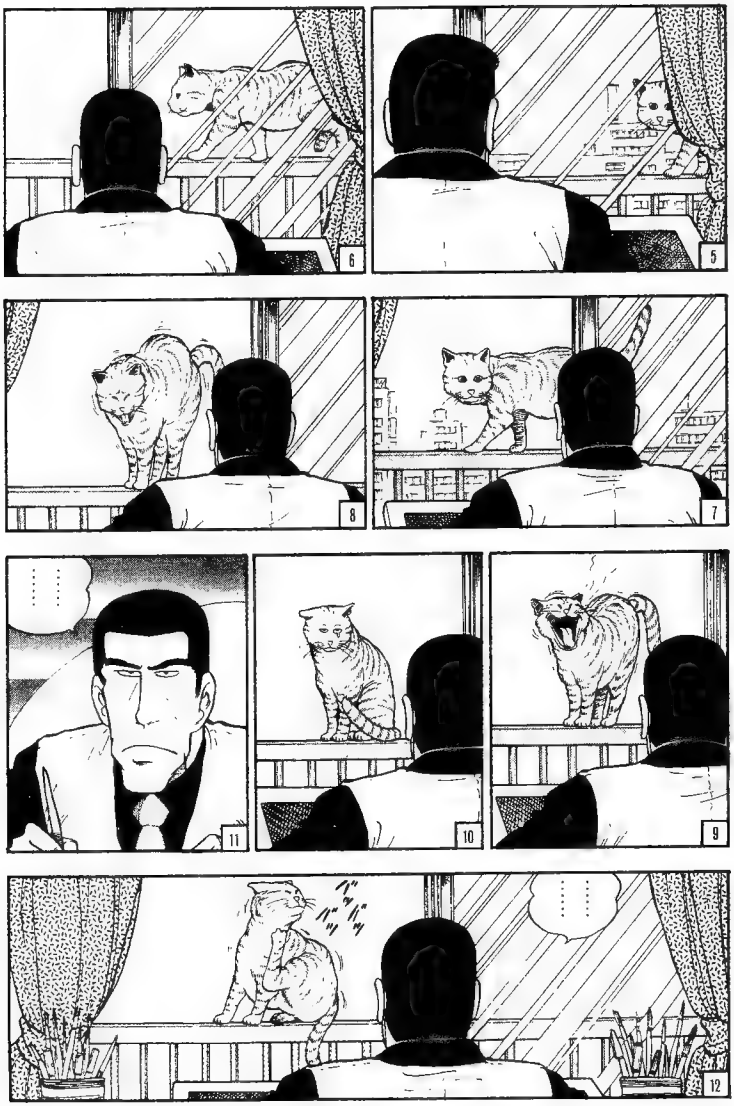
4

Tanaka-kun: *Saifu otoshita n desu kedo . . . dono hen ni aru ka uranatte kudasai.*
"I dropped/lost my wallet (but) . . . please tell me (divine) where it is." (PL3)

"Sound" FX: *Gaku!*
(effect of sudden letdown or disappointment; cf. *gakkari suru, gakkuri suru*)

Fortune Teller: (thinking)
. . . to iu koto wa, okane wa motte-nai n da.
". . . which means that, he has no money." (PL 2)

- *n desu* (a contraction of *no desu*) gives an explanatory tone, something like "It's that (I lost my wallet)."
- *hen* = "vicinity/area"
- *dono hen* = "which vicinity → where"
- *dono hen ni aru ka* is a complete question — "Where is it?" In English, the word order is changed when asking "Please tell me where it is," but in Japanese no change in word order is necessary (*dono hen ni aru ka uranatte kudasai*).
- *uranatte* is the *-te* form of *uranau* ("divine/tell [someone's] fortune")
- *motte-(i)nai* is from the verb *motsu* ("have/hold").
- *koto* means "thing/fact," and . . . *to iu koto* refers back to the fact that he lost his wallet and needs help finding it.
- since he is talking to himself, the fortune teller uses PL2.



12 **Sound FX:** *Ba! ba! ba!*
(the percussive effect of Michael's scratching)

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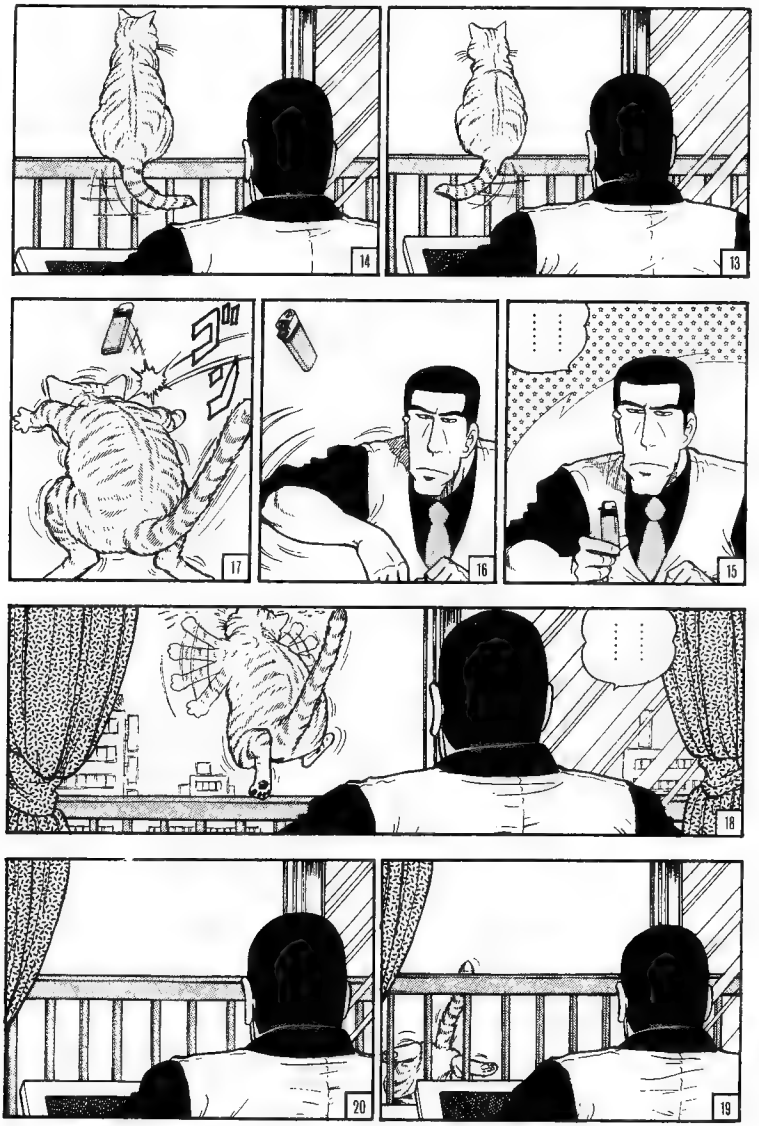
マイケル登場!!

Title: *Maikeru Tōjō*
Enter Michael

- the notation (name) *tōjō* is used in scripts for the entrance of characters.



17 **Sound FX**: *Gon*
("**Bong**" sound of lighter hitting Michael's head)

……
21
どうかしたんですか
……
ん？
22
いや
なんでもない……
23
……
24
キミ……7階から落ちたら猫でも死ぬかね……
え……
25
そりゃいくら猫だって7階からじゃたまりませんよ
なにを言いだすんですか急に……
26
……
27

22

Assistant: *Dō ka shita n desu ka . . .*
"Is something wrong? {Did something happen?}" (PL3)
Artist: *N?*
"Hmn?"

- note that the assistant used *-masu/desu* forms (PL3), while the artist uses plain/abrupt forms (PL2).
- *dō* means "how/in what way," and *dō ka* means "somehow/in some way."
- *shita* is the plain/abrupt past of the verb *suru* ("do/happen").
- the *n* in *dō ka shita n desu ka* is a contraction of the particle *no*, but the single *n* reply is a closed-mouth sound.

23

Artist: *Iya / nan de mo nai . . .*
"No / it's nothing . . ." (PL2)

- *iya* is an informal/abrupt way of saying "no."
- *nan* = *nani*

25

Artist: *Kimi . . . nana-kai kara ochitara, neko de mo shinu ka ne . . .*
"Say {you} . . . if it fell from the seventh floor, would even a cat die . . .?" (PL2)
Assistant: *E . . .*
"Huh . . ."

- *kimi* is an abrupt/familiar word for "you" used by males to friends or lower-ranking people. It is used here like a substitute for the person's name.
- *ochitara* is a conditional "if/when" form of the verb *ochiru ("fall")*, made by adding *-ra* to the plain/abrupt past form (*ochita*).
- *neko de mo* = "even a cat"
- *. . . shinu ka* would be a very abrupt question; *. . . ne* softens it.

26

Assistant: *So, sorya ikura neko datte, nana-kai kara ja tamarimasen yo.*
"N, no matter if it was a cat, from the 7th floor it wouldn't have a chance." (PL3)
Nani o iidasu n desu ka, kyū ni . . .
"Why do you ask that? {What are you talking about?}, all of a sudden . . ." (PL3)

- *sorya* is a contraction of *sore wa*. In this case, *sore* is referring to what the other person said.
- *ikura* = "how much," and *datte* is used like *de mo*. This combination (*ikura . . . de mo/datte*) means "no matter how much (it is a cat which has a reputation for being able to land on its feet, etc.)."
- *nana-kai kara* = "from the 7th floor," and *ja* is a contraction of *de wa* ("in the case of/when it comes to/with it being"), so *nana-kai kara ja* means "with it being from the 7th floor/in the case of being from the 7th floor."
- *tamarimasen* is from the verb *tamaru* ("stand/endure/tolerate").
- *iidasu* is a combination of *ii*, from the verb *iu* ("say") and *dasu* ("put out/bring out")

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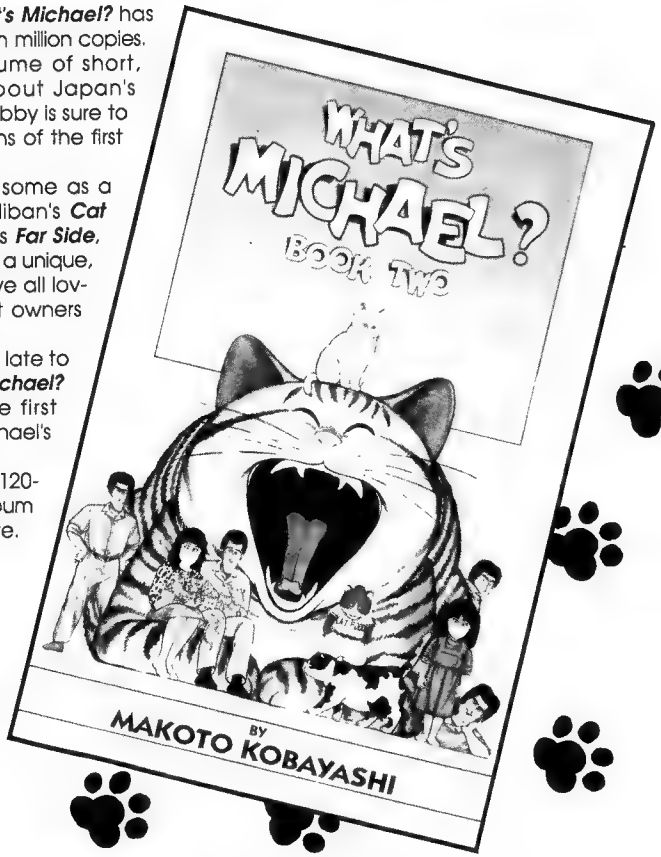

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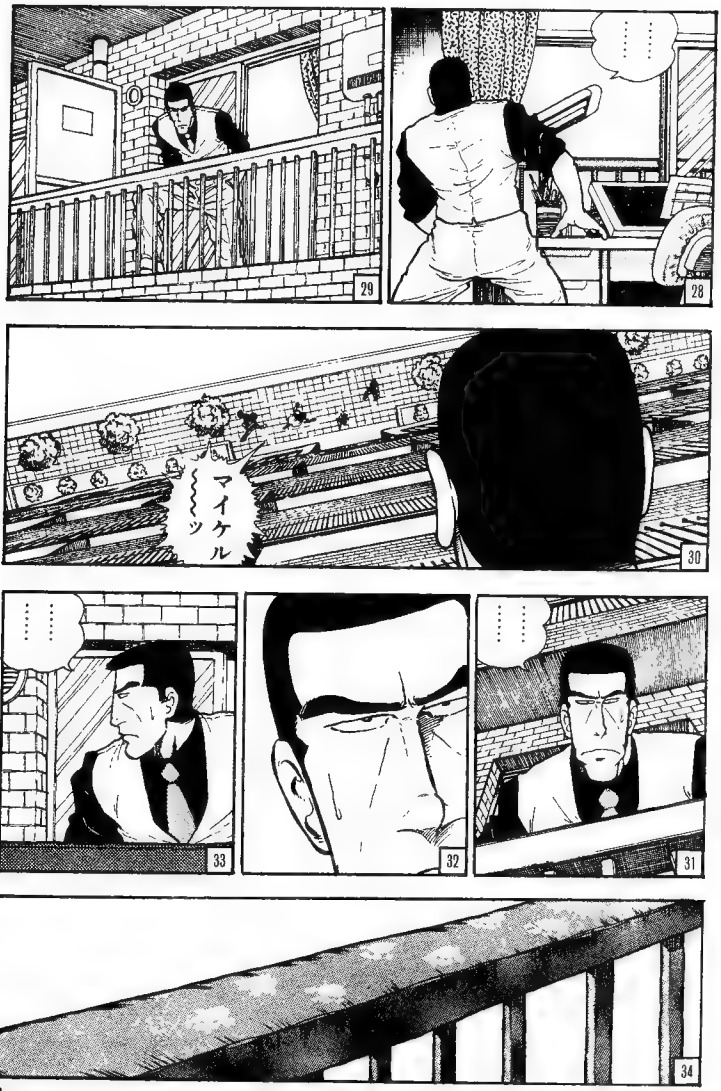
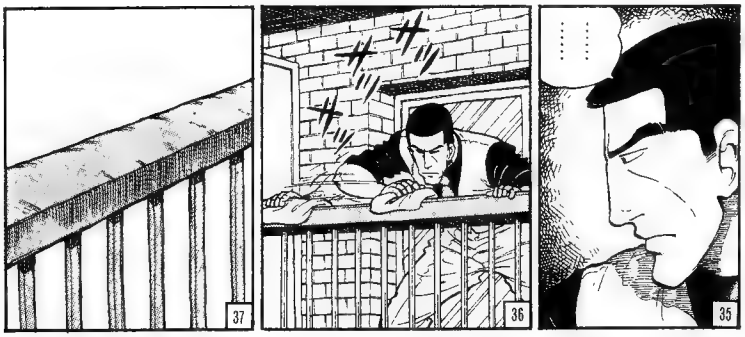


30 **Couple**: *Maikeru*
"Michael"

- the wavy line indicates that the sound is drawn out in a shriek. The small *tsu* at the end indicates that the sound ends sharply, as opposed to trailing off.



ごめんなさい!!　ごめんなさい!!
ごめんなさい!!
どうか化けて出てこないでください!!
彼は全力で拝んでいた……。

THE END

36

"Sound" FX: *Sa! sa! sa!*
(indicates a quick, sudden motion; cf. *sa-tto fuku*)

Narration: *Gomen nasai!! Gomen nasai!! Gomen nasai!!*
"Forgive me!! Forgive me!! Forgive me!!" (PL3)
Dō ka, bakete dete-konaide kudasai!!
"Please, don't come back to haunt me (don't become a ghost and appear)!!" (PL3)
Kare wa zenryoku de ogande-ita . . .
He was begging/praying with all his might . . . (PL2)

- *gomen* means "pardon/forgiveness" and *nasai* is the command form of the verb *nasaru*, an honorific equivalent of *suru* ("do").
- *dō ka* is used here to mean "please."
- *bakete* is from the verb *bakeru*, which literally means "transform into." The idea is that the vengeful spirit of the cat may appear (*deru*/*dete-kuru*) in some altered (and usually terrifying) form, seeking vengeance.
- *dete-konaide* is a form of the verb combination *dete-kuru* — *dete*, from the verb *deru* ("come out/appear"), and *kuru* ("come").
- *zenryoku* = "all one's strength/power"
- *ogande-ita* is from the verb *ogamu*, which can mean "worship/pray to," as well as "beg/make a supplication."

第41話 なごり雪
カノジョを駅まで送る途中
焼きイモを買った
焼きイモの季節も
そろそろ終わりだ
まいど
1
前の日 雪が降ったが
今日の天気で
溶けてしまった
食べないの？
あたし
歩きながらは
食べないの
2
3

Title: *Dai Yonjūichi Wa: Nagori-Yuki*
Story No. 41: Lingering Snow

- *nagori* is actually a noun meaning "relics/traces/vestiges."

1

Narration: *Kanojo o eki made okuru tochū, yaki-imo o katta. Yaki-imo no kisetsu mo soro soro owari da.*
"While walking my girlfriend to the station, I bought (some) baked sweet potatoes. The season for *yaki-imo* is almost over." (PL2)

Vendor: *Maido*
(Literally "Every time" — a shortened form of *Maido arigato gozaimasu*, a "Thank you" said to regular patrons of a business.)

- *kanojo* can be used as a pronoun meaning simply "her," but is commonly used to mean "girlfriend." Likewise, *kare* can mean "him" or "boyfriend."
- *kanojo o eki made okuru* is a complete sentence/thought, meaning "take/walk my girlfriend to the station"
- *tochū* = "along the way/on the way," and *kanojo o eki made okuru* modifies *tochū*.
- *imo* refers to potatoes in general, and *yaki* is from the verb *yaku* ("bake"), but the term *yaki-imo* generally refers to a baked sweet potato, sold by street vendors during the cold months.
- the particle *mo* ("too") after *yaki-imo no kisetsu* ("season for *yaki-imo*") implies that as all things end, so too does the *yaki-imo* season.

2

Narration: *Mae no hi, yuki ga futta ga kyō no tenki de tokete shimatta.*
"The day before it had snowed, but with today's weather, it was all melted." (PL2)

Kōsuke: *Tabenai no?*
"Aren't you going to eat (it)?" (PL2)

Hiroko: *Atashi, aruki-nagara wa tabenai no.*
"I don't eat while I walk." (PL2)

- *futta* is the plain/abrupt past of *furu* ("fall"); *yuki ga futta* = literally "snow fell."
- *shimatta* is the past form of the verb *shimau*, which is commonly used together with other verbs (in this case, with *tokete*, from the verb *tokeru* = "melt/dissolve") to indicate completion. The snow in the story has not actually completely melted — it is used here to give a sense of loss or regret.
- the *no* in Kōsuke's *tabenai no* is used like *ka* — to indicate a question, but with a softer feeling. He could have said *Tabenai no ka.* Using *no* to indicate a question is commonly associated with feminine speech, although males use it too in informal situations.
- *atashi* is a feminine form of *watashi*.
- the particle *wa* which would normally be used after *atashi* in this sentence has been dropped. This is common in colloquial speech.
- the ending *-nagara* is used with verbs to mean "while . . .ing" • *aruki-nagara* = "while walking." Eating while walking is considered bad manners.
- her use of *no* after *tabenai* shows that she is making an explanation. Inflection distinguishes this usage from the question usage in the previous sentence.

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焼きイモ屋って夏の間 何してるのかな……？
4
焼きイモ屋さんて夏になると何してるのかしらね？
え!?
うん……
そーだね……
5
この袋でも作ってるのかな？
え!?
6
でもこれ……3日前の競輪新聞よ
そ～か……
7
ぬかってるわ
ガラコ
9
8
あ!!
11
10

4

Kōsuke: (thinking)
Yaki-imo-ya tte natsu no aida, nani shite-ru no ka na?
"I wonder what *yaki-imo* vendors do during the summer." (PL2)

- the suffix *-ya* indicates a person or shop engaged in a certain trade.
- *-tte* after *yaki-imo-ya* has the same function here as *wa* (it indicates the subject/topic), but can also be thought of as a contracted, colloquial form of *to iu no wa.*
- *. . . ka na* is a question form meaning "I wonder . . ."

5

Hiroko: *Yaki-imo-ya-san te natsu ni naru to nani shite-ru no kashira ne?*
"I wonder what *yaki-imo* vendors do when it turns to summer."
Kōsuke: *E!? Un . . . sō da ne . . .*
"Huh?! Yeah . . . let's see."

- she has added *-san* to *yaki-imo-ya*, a polite touch, more common in feminine speech.
- her *te* after *yaki-imo-ya-san* is the equivalent of Kōsuke's somewhat harder sounding (if he were actually speaking) *tte.*
- *natsu ni naru* = literally "turn (in)to summer." The particle *to* after this gives the meaning "when . . ."
- *kashira* is a feminine version of *ka na.* Females sometimes use *ka na/nā* when talking to themselves or among close friends, but *kashira* has a softer sound.
- *E!?* with a rising inflection indicates surprise.

6

Kōsuke: *Kono fukuro de mo tsukutte-iru no ka na?*
"Do they make these bags or something?" (PL2)
Hiroko: *E!?*
"Huh?!"

- in this case, *de mo* has the meaning "for instance/or something (else)."
- *tsukutte-iru* is from the verb *tsukuru* = "make."

7

Hiroko: *De mo, kore . . . mikka mae no keirin shinbun yo.*
"But, this . . . is a bicycle racing paper from 3 days ago." (PL2)
Kōsuke: *Sō ka.*
"Oh (I see)." (PL2)

- at the beginning of this sentence, *de mo* means "but"
- the three dots after *kore* indicate a pause. The particle *wa* has been omitted after *kore.*

9

Hiroko: *Nukatte-ru wa.*
"It's slushy." (PL2)
Sound FX: Gata-kon.
(**clickety-clack** sound of a train passing)

- *nukatte-ru* is from the verb *nukaru* ("be muddy/slushy")
- *Gata gata* is the standard rattling sound; *kon* is a knocking sound — "konk."

11

Hiroko: *A!!*
"Ah!"

12
じゃ
じゃ
13
ガサ
14
ン
!?
15
歩きながらじゃないからいいの
16
だっ
じゃ
17

12

Sound FX: *Gusha gusha.*
(sound of walking in slushy snow)

- Contrast this with the *kusha kusha* sound of crumpling newspaper in the final frame.

13

Sound FX: *Gasa.*
(the slight rustling sound of taking a potato out of the bag)

- the "standard" rustling sound is *gasa gasa.*

14

Kōsuke: *N!?*
"Hmm!?"

15

Hiroko: *Aruki-nagara ja nai kara ii no.*
"It's not while I'm walking, so it's all right." (PL2)

- the *no* on the end gives this the tone of an explanation, with a slightly feminine touch.

16

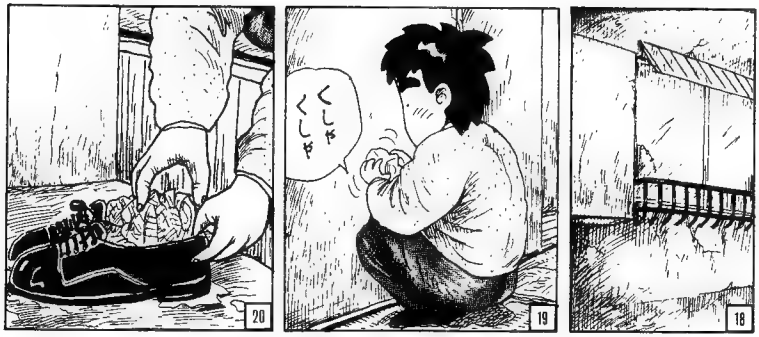
Sound FX: *Za! Gusha.*

- the small *tsu* after *za* indicates that the sound is cut off sharply - probably a patch of semi-frozen snow.

17

Sound FX: *Zaku gusha.*

- *saku saku* is a crisp, crunchy sound. *Zaku* is a duller version of this sound.


くしゃ
くしゃ
18
19
20

部屋へ帰ってから
革靴の湿気をとるために
新聞紙をつめた……
もちろん 焼きイモの
袋もいっしょに
21

19

Sound FX: *Kusha kusha.*
(sound of wadding up newspaper)

20

Narration: *Heya e kaette kara, kawa-gutsu no shikke o toru tame ni shinbun-shi o tsumeta . . . mochiron, yaki-imo no fukuro mo issho ni.*
"After going back to my room, I stuffed newspaper in my leather shoes to remove the moisture . . . together with the bag from the *yaki-imo*, of course."

- *kaette* is from the verb *kaeru* ("return/go back")
- *kawa-gutsu* is a combination of *kawa* ("leather"), and *kutsu* ("shoes"), which changes to *gutsu* in this combination.
- *shikke* can mean "moisture" or "humidity."
- . . . *tame ni* means "for the purpose of . . ."
- the word *shinbun-shi* is a combination of *shinbun* ("newspaper") and *shi* (also read as *kami* = "paper"), and it indicates that the newspaper is being used as paper, not for news.
- *tsumeta* is the plain past form of *tsumeru* = "stuff (into)"
- *issho ni* means "together with"

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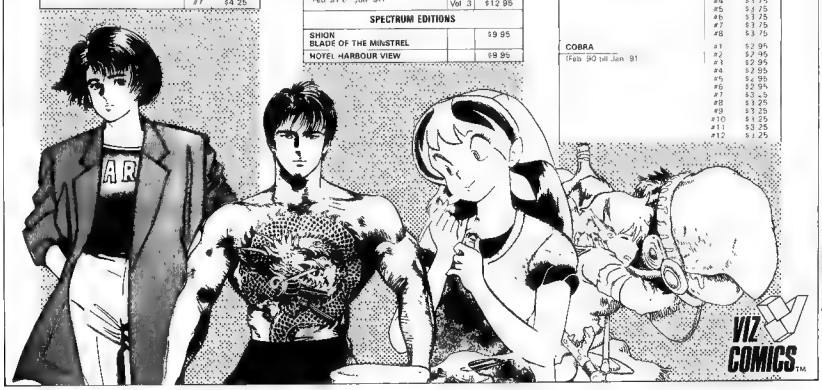

PHOTOCOPIES ARE SAME PRICE

From the series

うる星やつら

Urusei Yatsura

by
高橋留美子 *Takahashi Rumiko*

In the last episode:

Ataru (in the scarf) was sick with a cold, and Shinobu, the "Gang of Four," and Cherry (the tiny monk) had come to see him. Suddenly, cold air and strange sounds began coming out of Ataru's closet. When it was opened, snow poured out and the charming Oyuki appeared. In this scene, the whole crew is going with Oyuki as she returns through what it turns out is a fourth dimensional passageway leading to her home planet of Neptune.

As this episode begins,
Ataru and his friends are falling through the passageway

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わっ!!
1
ぐえっ!!
2
ダーリン!
3
ダーリン、なんでこんなところにいるんだ!?
おまえこそなんでここに……
ラムちゃん……
4

1

Ataru: *Wa!!*
"Wah!!"
Sound FX: *Do do do do do*
(sound of everyone falling on top of Ataru)

2

Sound FX: *Do!*
(sound of Megane and Chibi falling on Ataru)
Ataru: *Gue!*
"Ugh!" (Ataru getting the wind knocked out of him)

3

Lum: *Dārin!*
"Darling!"

4

Lum: *Dārin, nan de konna tokoro ni iru n da!?*
"Darling, what are you doing in a place like this!?" (PL2)
Ataru: *Omae koso nan de koko ni . . .*
"What are <u>you</u> doing here . . ." (PL2)
Sound FX: *zawa zawa*
(murmuring sound of the crowd of women)
Megane: *Ramu-chan . . .*
"Lum . . ."

- *nan de* is a rather abrupt way of asking "why."
- *konna tokoro* = literally "this kind of place"
- the alien princesses in this series frequently use masculine speech forms, and using the ending *iru n da* to ask a question is masculine speech. The informal feminine version would be . . . *iru no*.
- *omae* is an familiar/abrupt word for "you" used almost exclusively by males.
- *koso* can mean "indeed" or "the very . . ." It's used here to redirect the question. In English, this might be indicated by stressing a word: "What are you doing here?" – "Well what are <u>you</u> doing here?"

ラム、この人知ってるの!?
うちのダーリンだっちゃ!
5
まあ、あなたが……
うわさはラムから聞いてますわ!
6
ではこの人が、二号さんのしのぶさんね!
あなたのうわさもラムから聞いてますわ!
7
だれが二号ですか!!
ザワ
ねえ男よ!
男!
ザワ
うれしいわ!
8
えーっ、男ですって!?
おひいさまがつれてらしたんですって!
すてき!
もてそうな予感……
9

5

Oyuki: *Ramu, kono hito shitte-ru no!?*
"Lum, you know this person!?" (PL2)
Lum: *Uchi no dārin daccha!*
"It's my darling!" (PL2)

- *uchi no* = "my." This usage of *uchi* as a first-person pronoun equivalent to *watashi/atashi* ("I/me")is not unusual among girls and young women, and Lum uses this term almost exclusively.
- Lum speaks with a trace of a dialect, or an affectation — she adds *-ccha* to some of her verbs. *da* → *daccha*.

6

Oyuki: *Mā, anata ga . . .*
"My, you (are Lum's "darling") . . ."
Uwasa wa Ramu kara kiite-masu wa!
"I've heard stories (about you) from Lum!" (PL3-fem)

- *mā*, here, expresses faint surprise or excitement.
- *uwasa* can mean "story/rumor/gossip."

7

Oyuki: *De wa, kono hito ga, nigō-san no Shinobu-san ne! Anata no uwasa mo Ramu kara kiite-masu wa!*
"Then, this is your mistress, Shinobu, isn't it! I've heard stories from Lum about you too!" (PL3-fem)
Shinobu: *Dare ga nigō desu ka!!*
"Who is (it you're calling) a mistress!!" (PL2)

- *nigō-san* is something like "Mrs. #2" → mistress.

8

Sound FX: *Zawa zawa zawa*
(murmuring sound of the crowd of women)
Woman 1: *Nē otoko yo! Otoko!*
"Look, (it's) men! Men!" (PL2)
Woman 2: *Ureshii wa!*
"How wonderful {I'm happy}!" (PL2-fem)

- *nē* can be used at the beginning of a sentence to call someone's attention.

9

Woman 1: *Ē, otoko desu tte!*
"What!? Men, you say!?" (PL2)
Woman 2: *Ohii-sama ga tsurete-rashita n desu tte!*
"(Someone) said the Princess brought (them)!" (PL3)
Woman 3: *Suteki!*
"How charming!" (PL2)
Megane: *Mote-sō-na yokan . . .*
"(I have) the feeling we're going to be popular . . ." (PL2)

- *tte* is used here to report something that was heard.
- *tsurete-rashita* combines the *-te* form of *tsureru* ("bring along [people]") and an informal past form of *irassharu* (honorific "come/be").
- *n desu*, a contraction of *no desu*, gives an explanatory tone to this sentence.
- *mote-sō* is a form of the verb *moteru* ("be popular with the opposite sex"). The suffix *-sō* means "seems like . . ." Adding *-na* makes an adjective, *mote-sō-na*, modifying *yokan* ("premonition/hunch").

ここは男がほとんど出かせぎに行って、雪かきの人手がたりないの！助かりますわ！
どんな男もモテるわな！
しっかり掘ってくださいまし！
顔で雪かきするんじゃないもんな！
10
二号じゃないというのに！
さあ、ご主人と二号さんは屋敷でくつろいでくださいまし！
11
でもここが海王星だと…
12

10

Oyuki: *Koko wa otoko ga hotondo dekasegi ni itte, yukikaki ni hitode ga tarinai no! Tasukarimasu wa!*
"Here, most of the men leave to find work elsewhere, and there just aren't enough hands to clear away the snow! (You'll be a) great help!" (PL2-3-fem)
Woman 1: *Shikkari hotte kudasaimashi!*
"Please shovel diligently!" (PL3-4)
Megane: *Donna otoko mo moteru wa na!*
"Any man is popular here!" (PL2)
Sound FX: *Za!*
(**crunch** sound of shovels cutting into snow)
Kakugari: *Kao de yukikaki suru n ja nai mon na!*
"Because you don't shovel snow with your face (appearance)!" (PL2)

- *dekasegi* is a combination of *de* from the verb *deru* ("go out/away"), and *kasegi* from the verb *kasegu* ("earn money/wages").
- *dekasegi ni iku* usually refers to country people going into the city to find work to support their family back home.
- *yukikaki* = "shoveling/clearing snow"
- *hitode* = literally "person-hand(s)." It's used to mean "workers/staff."
- *tarinai* is the plain/abrupt negative form of the verb *tariru* = "be enough/be sufficient."
- *tasukarimasu* is from the verb *tasukaru* = literally "be rescued/be saved"
- *hotte* is from the verb *horu* ("dig/shovel")
- *kudasaimashi* is a very polite, "softer" version of *kudasai*. Its use here is comical.
- *mon* in . . . *ja nai mon na* is a contraction of *mono* ("thing/fact").

11

Oyuki: *Sā, goshujin to nigōsan wa yashiki de kutsuroide kudasaimashi!*
"Well then, you and your mistress please do make yourselves at home in the mansion!" (PL3-4)
Shinobu: *Nigō ja nai to iu no ni!*
"{Even though} I tell you I'm not his mistress!" (PL2)

- Oyuki addresses Ataru as *goshujin* (the word for someone else's husband). Ataru is not really Lum's (or anyone's) husband, but apparently Lum has spoken of him that way. This (as well as her calling Shinobu *nigōsan*) is an example of using someone's "title" like the word "you."
- *kutsuroide* is from the verb *kutsurogu* = "make oneself comfortable/relax."
- . . . *no ni* after a verb means "even though . . .," so . . . *to iu no ni* means "even though I say . . ."

12

Ataru: *De mo, koko ga Kaiō-sei da to suru to . . .*
"But, if this is Neptune . . ." (PL2)

- *to suru to* is something like "if you assume that . . ."

なんで うちの 押しいれと つながって るんだ!?
うちも びっくり したっちゃ〜!!
13
大量の雪を 処理するために 四次元の穴を つくって捨てて いたんです!
おひいさまが 穴に落ちられた ときは、 もうだめかと 思いましたわ!
14
だいじょうぶよ! コンピューターが 適当なところに 穴をつなげて いるもの!
なにが 適当だ!!
15
無断で 人のへやに 雪を……
ハーン
失礼! 防寒服を 脱ぎますから!
16
お話の つづきを どうぞ!
はあ、 ですから……
17
あの……どんどん 雪を 捨てて ください! かまいません から……
うれしいわ!
18

13

Ataru: *Nan de uchi no oshi-ire to tsunagatte-ru n da!?*
"Why is it connected to the closet at my house!?" (PL2)
Lum: *Uchi mo bikkuri shitacchā!!*
"I was surprised too!!" (PL2)

- Ataru uses *uchi* to refer to his home, while Lum refers to herself with *uchi*.
- *shitaccha* = *shita wa* in Lum's dialect.

14

Oyuki: *Tairyō no yuki o shori suru tame ni yojigen no ana o tsukutte sutete-ita n desu!*
"In order to dispose of the enormous amount of snow, (we) made a fourth dimensional passageway {hole} and were dumping it (in that)!" (PL3)
Maidservant: *Ohii-sama ga ana ni ochirareta toki wa, mō dame ka to omoimashita wa!*
"When the Princess fell into the passageway, (I) wondered if it was all over!" (PL3)

- *shori suru* means "deal with/dispose/treat"
- the passive form of a verb can be used as a sign of respect/deference for another person. *ochirareta* (from *ochirareru*, a passive form) is used here instead of *ochita* (from *ochiru*).

15

Oyuki: *Daijōbu yo! Konpyūtā ga tekitō-na tokoro ni ana o tsunagete-iru mono!*
"It's all right! The computer connects the passageway to a suitable place!" (PL2)
Ataru: *Nani ga tekitō da!!*
"What's suitable (about it)!!" (PL2)

- *tsunagete-iru* is from the verb *tsunageru* = "connect to"

16

Ataru: *Mudan de hito no heya ni yuki o . . .*
" . . . (Dumping) snow into somebody's room without asking!" (PL2)
Sound FX: *Shu!*
(the sound of clothing slipping off her shoulder)
Oyuki: *Shitsurei! Bōkan-fuku o nugimasu kara!*
"Excuse me! I'm going to take off (these) winter clothes!" (PL3)

- *mudan* means "without permission/without saying anything first."
- *bōkan* is a noun meaning "protection against the cold" • *fuku* = "clothes/clothing"

17

Oyuki: *O-hanashi no tsuzuki o dōzo!*
"Please continue with what you were saying!" (PL3)
Ataru: *Hā, desu kara . . .*
"Yes, so . . ."

- *tsuzuki* is a noun form of the verb *tsuzuku* ("continue"), so *ohanashi no tsuzuki* is literally "the continuation of your story/what you were saying"

18

Ataru: *Ano . . . don-don yuki o sutete kudasai! Kamaimasen kara . . .*
"Uhh . . . please dump as much snow as you like! {Because} I don't mind . . ." (PL3)
Oyuki: *Ureshii wa!*
"How wonderful {I'm happy}!" (PL2-fem)

- *don-don* actually means "rapidly/steadily/in large amounts"
- *kamaimasen* is from the verb *kamau* "care about/mind"

ぜんぜん文句になってないじゃない！
あっはっは…
19
ほんぎゃ～っ
20
な、なんだ！この雄叫びは!?
下男のB坊ですわ！
いけない！まだおひいさまの無事を知らせてなかったわ！
21
B坊！おひいさまはちゃんとかえってきたわよ！
ほんぎゃ！ほんぎゃ！
B坊はわたくしをあねのように慕っているのです！
22
あっ、はいってはだめよ！お客さんなんだから！
ほんぎゃ！
23
失礼しました！
24

19

Shinobu: *Zen-zen monku ni natte-nai ja nai!*
"That's not a complaint at all!" (PL2)
Ataru: *Ahhahha . . .*
"A ha ha . . ."

- *monku* = "complaint"
- *natte-(i)nai* is from the verb *naru* ("become/make"); *monku ni natte-(i)nai* = "does not constitute a complaint."
- . . . *ja nai* ("is not") on the end of Shinobu's sentence sounds like she is daring him to refute her.

20

Sound FX: *Hongyā!*
(roaring sound; *gyā* is used for the sound of a human yell or scream; *ogyā* is the standard sound for a baby's cry.)

21

Ataru: *Na, nan da! Kono otakebi wa!?*
"Wha, what the! (What's) this roar!?" (PL2)
Oyuki: *Genan no Biibō desu wa!*
"That's our manservant Biibō!" (PL3-fem)
Maidservant: *Ikenai! Mada ohii-sama no buji o shirasete-nakatta wa!*
"Oh no! (I) haven't yet told (him) of the Princess's safety!" (PL2-fem)

- *otakebi* can refer to the roar/cry of an animal or a human warcry.
- *-bō* is used in male nicknames; *e.g.* Masaaki (first name) might be called Mā-bō by his close friends.
- *ikenai* has a literal meaning of "this won't do"
- *buji* is written with kanji meaning "without anything/without incident"

22

Maidservant: *Biibō! Ohii-sama wa chan-to kaette-kita wa yo!*
"Biibō! The Princess has made it back just fine!" (PL2-fem)
Biibō: *Hongya! Hongya!*
(a grunting sound)
Oyuki: *Biibō wa watakushi o ane no yō ni shitatte-iru no desu!*
"Biibō adores me like an older sister!" (PL3)

- *chan-to* can mean "properly/just so/neatly"
- *ane no yō ni* = "like an older sister"
- *shitatte-iru* is from the verb *shitau* ("be attached to/adore").

23

Maidservant: *A! Haitte wa dame yo! Okyaku-san nan da kara!*
"Ah! You can't come in! There are guests! (PL2)
Biibō: *Hongya!*

- *haitte* is from the verb *hairu* ("come in").
- the *nan* before *da kara* is a contraction of *na no* → explanation is being made.

24

Maidservant: *Shitsurei shimashita!*
"Pardon me/us!" (PL3)
Sound FX: *Pishi!*
(sound of closing the sliding door tightly)

- *shitsurei shimashita* literally means "(I) was impolite"

おユキさん……
25
ダーリン、なにを考えているんだ!?
その態度…
26
おユキさんのこと考えてるんでしょ！
うっ！
27
ダーリン、それほんとけ!?
うう…
まちがいないわ！この目の色！
28
うちというものがありながら！
うう…
ラムのときも同じパターンだったじゃない！こりない人ね!!
29
うるさい!!
30
やっぱりおユキさんがいい！おまえらとちがってしとやかだからな！
まーっ！
31

25

Ataru: *Oyuki-san . . .*
"Oyuki . . ."

26

Lum: *Dārin, nani o kangaete-iru n da?!*
"Darling, what are you thinking about?!" (PL2)
Shinobu: *Sono taido . . .*
"That air (about him) . . ."

- *taido* is typically translated as "attitude," but can also refer to demeanor or bearing.

27

Shinobu: *Oyuki-san no koto o kangaete-iru n desho!*
"You're thinking about Oyuki, aren't you!" (PL2)
Ataru: *U!*
"Huh!?"

- *no koto* after the name Oyuki gives the meaning about.

28

Lum: *Dārin, sore honto ke!?*
"Darling, is that true!?" (PL2)
Ataru: *Ū . . .*
"Uhm . . ?"
Shinobu: *Machigai nai wa! Kono me no iro!*
"No doubt (mistake) about it! (Look at) the color of these eyes!" (PL2)

- using *ke* to indicate a question is part of Lum's dialect.
- *machigai* = "mistake" • *machigai nai* = "there is no mistake"

29

Lum: *Uchi to iu mono ga ari-nagara!*
"Even while you've got {the one called} me!" (PL2)
Ataru: *Ū!*
"Uhhh!"
Shinobu: *Ramu no toki mo onaji patān datta ja nai! Korinai hito ne!*
"It was the same pattern with Lum too! You never learn, do you!! (PL2)

- *mono* can mean "thing" or "person." Here, it obviously means "person," but Lum still uses the verb *aru* (in *ari-nagara*), typically used for inanimate "things."
- the suffix *–nagara* is used with verbs to mean "while –ing." Taking *aru* in the sense of "have/be blessed with," Lum is saying "while having someone like me!"
- *toki* means "time/occasion," so *Ramu no toki* means "when it was Lum (that you fell in love with)."
- *korinai* is from the verb *koriru* = "learn a lesson from experience/have enough of."
- *korinai hito ne* means "(you are) a person who does not learn from experience."

30

Ataru: *Urusai!!*
"Shut up!!" (PL1)

- *urusai* means "noisy/bothersome," but it's used like the English expression "shut up."

31

Ataru: *Yappari Oyuki-san ga ii! Omae-ra to chigatte shitoyaka da kara na!*
"Oyuki really is the one for me! Because unlike you (two), she's gentle/ladylike!" (PL2)
Shinobu: *Mā!*
"Well!"

(continued on following page)

浮気者ーっ!!
おわーっ!!

(continued from previous page)

- *ii* means "good," but it's also used to express preferences. The statement *Oyuki ga ii* really implies a comparison of the choices (Lum, Shinobu, Oyuki) and a decision that Oyuki is better than the others.
- Ataru uses *yappari* because he had been thinking to himself that Oyuki was the one, and now his opinion is confirmed.

32

Lum: *Uwaki-monō!!*
"(You) cheat!!"
Ataru: *Owaaa!!*
"Yeoow!!"
Sound FX: *Bari, bari bari, bari*
(crackling sound of the electric discharge projected by Lum)
Sound FX: *Doka!*
(sound of the heavy cooking pot, thrown by Shinobu, hitting Ataru)

- *uwaki* is a noun meaning "affair/unfaithfulness," and *mono* means "person."

In the next episode of Urusei Yatsura,

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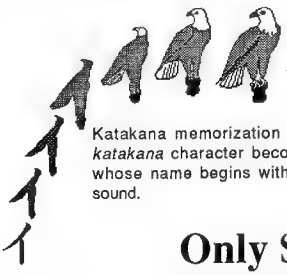

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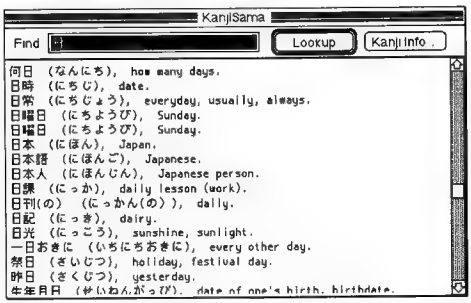

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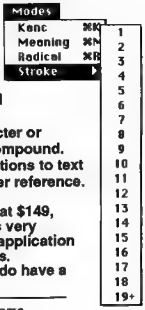

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銀河鉄道999

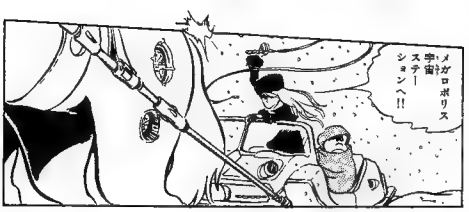
GINGA TETSUDŌ 999

GALAXY EXPRESS 999

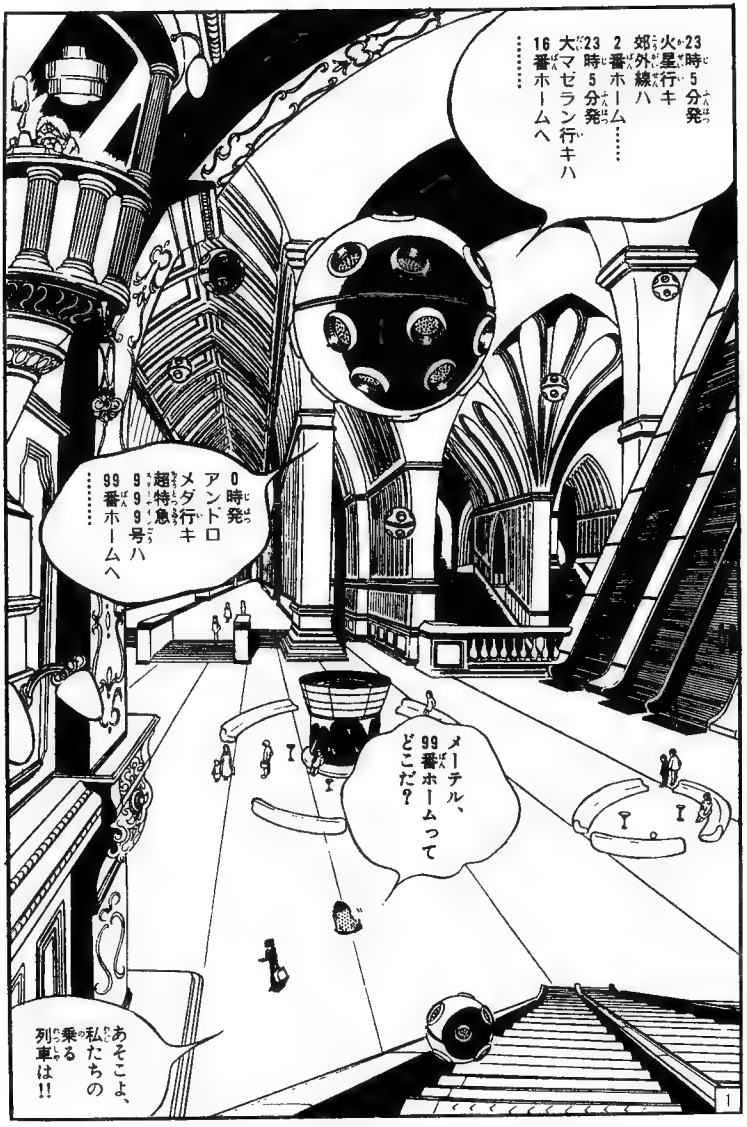
松本零士 *by* ***Matsumoto Reiji***

In the last episode:

Before leaving Earth on his quest for a mechanical body, Tetsurō visits the house of Count Kikai, the mechanical man who killed his mother, and avenges her death.



Tetsurō and Mōtelu then set out for Megalopolis Tōkyō Space Station, where this episode begins.


23時5分発
火星行キ
郊外線ハ
2番ホーム……
23時5分発
大マゼラン行キハ
16番ホームへ
……
0時発
アンドロメダ行キ
超特急
999号ハ
99番ホームへ
……
メーテル、
99番ホームって
どこだ？
あそこよ、私たちの乗る列車は!!
1

1

Announcer: *Nijūsan-ji go-fun hatsu Kasei-iki kōgai sen wa niban hōmu . . . Nijūsan-ji go-fun hatsu Dai-Mazeran-iki wa jūrokuban hōmu e . . .*
"The 23:05 suburban line for Mars is Platform 2 . . . For the 23:05 for Great Magellan, [go] to Platform 16 . . ." (PL2)

Announcer: *Reiji hatsu Andoromeda-iki Chō-Tokkyū surī-nain-gō wa kyūjūkyūban hōmu e . . .*
"For Super-Express 999 for Andromeda, leaving at midnight (0 hours), [go] to Platform 99 . . ."

- katakana is used throughout these announcements to indicate a robot-like monotone.
- the suffix *-ji* indicates "o'clock," so *nijūsan-ji* = "23 o'clock," or 11PM.
- *go-fun* = "5 minutes"
- *hatsu* is a suffix meaning "departure."
- *Kasei*, literally "fire star" = Mars
- *–iki*, from the verb *iku* ("go,") is a suffix meaning "bound for." This can also be read *–yuki* (since the verb *iku* can also be read *yuku*.)
- *kōgai* = "suburb(s)," and *sen* = "(train/bus) line." The implication is that Mars is like a suburb of planet Earth.
- The English word "platform," would be *purattohōmu* transliterated into katakana. This is a little unwieldy, so it's shortened to *hōmu*.
- *Dai-Mazeran* refers to the Large Magellanic Cloud galaxy.
- The particle *e* ("to") at the end of the sentence implies an ending like *itte kudasai* ("please go"). Actually, the first part of this sentence (ending in *niban hōmu*) seems to be linked to this final *e* as well, although we translated it as a separate thought for clarity.

- *chō-tokkyū* = "super-express." *Tokkyū* alone is usually translated as "limited express" by Japanese railway companies. The prefix *chō-* means "super/extremely."
- The katakana reading beside the number 999 is *surī-nain* ("three-nine").
- *gō* added after a number is like saying "number (one, nine, etc.)" This usage in numbering trains or spaceships is one difference between *-gō* and *-ban*.

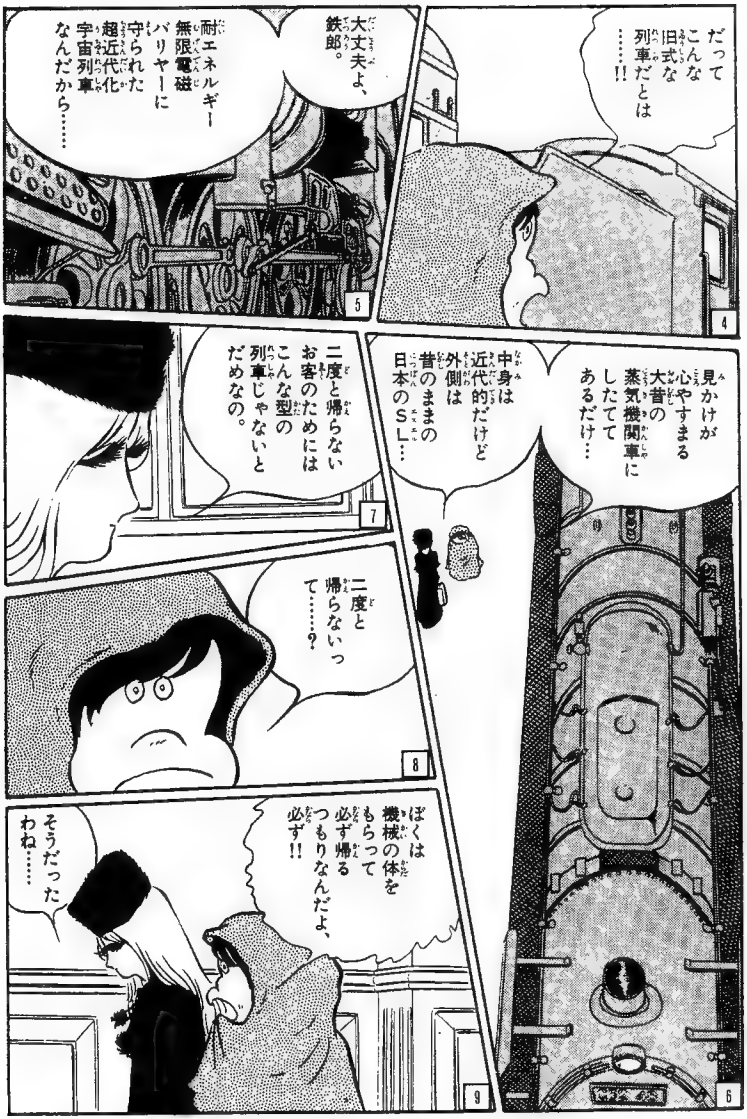
Tetsurō: *Mēteru, kyūjūkyūban hōmu tte doko da?*
"Mēteru, where's Platform 99?" (PL2)

Mēteru: *Asoko yo, watashi-tachi no noru ressha wa!!*
"It's over there, the train we board!!" (PL2)

- *tte* is a contraction of *– to iu no wa* ("what is called –"). It functions here like the particle *wa*, to indicate the topic/subject.
- *da* is the plain/abrupt form of *desu*. The word *doko* ("where") makes it clear this is a question, even without the interrogative particle *ka* on the end.
- Mēteru's reply has inverted syntax, giving a bare bones answer to the question (*asoko* = "over there") with the emphatic *yo*, and then filling in the rest of the details afterward.
- In *watashitachi no noru ressha*, *no* replaces the particle *ga*, a common construction when a clause (*watashi-tachi ga noru* = "we ride/get on") modifies a noun (*ressha*).
- *noru* can mean "board/get on" or "ride (on)" a train/bus/plane/bicycle/horse, etc.
- *watashitachi* = "we." The suffix *-tachi* is an ordinary/polite way to make personal nouns and pronouns plural.

2 **Tetsurō**: *Ē–(?), kore ga uwasa no ano surī-nain-gō . . .!?*
"Huh? This is the 999 everyone talks about . . .!?" (PL2)
Mēteru: *Sō yo. Odoroita?*
"That's right. (Were you) surprised?" (PL2)

- *uwasa* means "talk/rumor," so *uwasa no* means "that everyone talks about/that I've heard (so much) about."
- *ano* ("that") suggests "the one" Tetsuro has heard of, i.e. "that 999 everyone talks about."
- *odoroita* is the plain/abrupt past form of *odoroku* ("be surprised").


だってこんな旧式な列車だとは……!!
4
大丈夫よ、鉄郎。
耐エネルギー無限電磁バリヤーに守られた超近代化宇宙列車なんだから……
5
見かけが心やすまる大昔の蒸気機関車にしたててあるだけ…
中身は近代的だけど外側は昔のままの日本のSL…
6
二度と帰らないお客のためにはこんな型の列車じゃないとだめなの。
7
二度と帰らないって……?
8
ぼくは機械の体をもらって必ず帰るつもりなんだよ、必ず!!
そうだったわね……
9

4

Tetsurō: *Datte konna kyūshiki-na ressha da to wa . . .!!*
"But, an old-fashioned train like this . . .!!" (PL2)

- *datte* ("But/I mean") leads into Tetsurō's explanation of why he is surprised.
- *kyūshiki* is a noun meaning "(the) old type/style". Adding *–na* makes it into an adjective.
- *. . . da to wa* ("that it is a . . .") suggests surprise or disbelief. The implied complete thought is "(I can't believe) that it is an (old-fashioned train like this)."

5

Mēteru: *Daijōbu yo, Tetsurō. Tai-enerugī mugen denji bariyā ni mamorareta chō-kindaika uchū ressha nan da kara . . .*
"It's all right, Tetsurō. (Because) It's an ultra-modernized space train protected by an energy-resistant infinite electromagnetic barrier . . ." (PL2)

- *tai-enerugī* adds the prefix *tai* ("-proof/-resistant") to *enerugī* ("energy").
- *mugen* = "infinite/infinity" • *denji* = "electromagnetic" • *bariyā* = "barrier"
- *mamorareta* is the plain/abrupt past form of *mamorareru*, the passive form of the verb *mamoru* ("guard/protect").
- *chō-kindai-ka* uses the prefix *chō-* ("super-/ultra-") and the suffix *-ka* ("-ization") with the noun *kindai* ("recent era" → "modern").
- the *nan* in *nan da kara* is a contraction of *na no* – indicating an explanation.

6

Mēteru: *Mikake ga kokoro yasumaru ōmukashi no jōki kikansha ni shitatete aru dake.*
"It's just made with the appearance of a reassuring ancient steam locomotive."
Nakami wa kindai-teki dakedo sotogawa wa mukashi no mama no Nippon no esu-eru.
"The interior is modern, but the outside is a Japanese SL, just the way they used to be." (PL2)

- *mikake* = "outward appearance" • *yasumaru* = "be soothed/feel at ease"
- *ōmukashi* = "very long ago," *ō-* ("great/large") is added to *mukashi* ("long ago")
- *jōki kikansha* = "steam engine/locomotive"; referred to later in the sentence by the English initials "SL" (*esu-eru*).
- *shitatete* is from the verb *shitateru* ("outfit/prepare"). Adding *aru* to the *-te* form of a verb indicates completion of an action, so *shitatete aru* means the train "has been outfitted."
- *dake* = "only" • *nakami* = "interior/contents/innards" • *sotogawa* = lit. "out-side"
- *mama* = "as is/unchanged," so *mukashi no mama* means "just as it was long ago"

7

Mēteru: *Nido to kaeranai okyaku no tame ni wa konna kata no ressha ja nai to dame na no.*
"For the sake of the passengers who will never come back, it has to be this style of train." (PL2)

- *nido to* preceding a negative verb means "(not) two times" → "never again"
- *. . . no tame ni wa* = "for the sake of . . ."
- *kata* = "model/style" of a device/machine/vehicle
- *. . . ja nai to dame na no* literally means "it is no good if it is not . . ."

8

Tetsurō: *Nido to kaeranai tte . . .?*
"Never come back . . .?" (PL2)

9

Tetsurō: *Boku wa kikai no karada o moratte kanarazu kaeru tsumori nan da yo, kanarazu!!*
"I intend to get a mechanical body and come back for sure, for sure!!" (PL2)
Mēteru: *Sō datta wa ne . . .*
"That was right, wasn't it . . ." (PL2)

(continued on following page)

そうだったわねえ。
10
いいわ、そのうちわかるから……
そうときまれば早く乗ろう!!
待って、駅弁買って来るわ。
11
8時まで食堂車は開かないから……
しかし……
12
お客は少ないからあわてなくても大丈夫だわ。
……
13
いいわ、そこらにすわってて……すぐ来るから…
14
……
15
これが…夢にまで見た銀河超特急999号……
二等
お母さんが何度も何度も話してくれた銀河鉄道夢の列車……
16

(continued from previous page)

- *moratte* is the *-te* form of *morau* = "receive (from a peer)." The *-te* form functions here as a continuing form — "receive and . . ."
- *kanarazu* = "for sure/without fail" • *tsumori* = "intention/plan"

10

Mēteru: *Sō datta wa nē . . .*
"That was right, wasn't it . . ." (PL2)
Mēteru: *Ii wa, sono uchi wakaru kara . . .*
"Never mind, (because) in time you'll understand . . ." (PL2)

- this *ii wa* is an example of *ii* used to mean "that's fine/no matter"
- *sono uchi* (usually *sono uchi ni*) = "in time/by and by"

11

Tetsurō: *Sō to kimareba hayaku norō!!*
"If that's settled, let's board right away!!" (PL2)
Mēteru: *Matte, eki-ben katte kuru wa.*
"Wait, I'll go buy a box lunch." (PL2)

- *sō to kimareba* literally means "if it's decided in that way."
- *norō* is the volitional ("let's . . .") form of *noru* = "board/get on."
- *matte* is the *-te* form of *matsu* ("wait"). It's an informal, slightly abrupt abbreviation of *matte kudasai* ("please wait").
- *eki-ben* is an abbreviation of *eki-bentō* ("station box lunch").
- *katte kuru* literally means "I'll buy (it) and come (back)." • *katte* is from *kau* ("buy").

12

Mēteru: *Hachi-ji made shokudōsha wa hirakanai kara . . .*
"Since the dining car doesn't open till eight . . ." (PL2)
Tetsurō: *Shikashi . . .*
"But . . ."

- *hachiji made* = "until 8 o'clock" • *shokudōsha* = "cafeteria/restaurant car"

13

Mēteru: *Okyaku wa sukunai kara awatenakute mo daijōbu da wa.*
"There aren't many passengers, so there's no need to rush." (PL2)

- *awatenakute mo daijōbu* literally means "it's all right (*daijōbu*) even if (we) don't hurry/rush." *awatenakute* is a negative *-te* form of *awateru* ("fret/be flustered/be hurried").

14

Mēteru: *Ii wa, sokora ni suwatte-te . . . Sugu kuru kara . . .*
"It's all right, you just sit down somewhere in there . . . I'll come [back] right away . . ." (PL2)

- *sokora* is *soko* ("there") with the suffix *-ra*, typically used to make informal/abrupt plural forms of nouns. *Sokora* is vague, referring to a wide area, rather than a specific spot.
- *suwatte-(i)te* is from the verb *suwaru* ("sit"). This is an abbreviation of *suwatte-ite kudasai* ("please be sitting down" — *i.e.*, until Mēteru comes back).

16

Tetsurō: *Kore ga . . . yume ni made mita Ginga Chō-Tokkyū surī-nain-gō . . .*
"This [is] . . . the Galaxy Super-Express 999 I've even seen in [my] dreams . . ."
Sign: *Nitō*
"Second Class"

(continued on following page)

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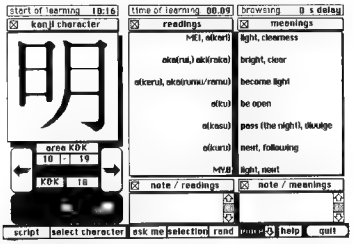

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17

わ!
18
どうしてそんなに驚くの?
いや、あのゴミの山かと…
19
ゴミ?私が?
ごめんなさい。
20
ゴミに見えてもしかたがないわ。
22
ときにあなた……
23
いいよいいよ…
この列車のキップを買うためになりふりかまわず働きつづけてきたからね。
21
え?
24
今までこの列車で出かけた者で……
ひとりも生きて帰って来た者はいないというのはほんとう…?
25

(continued from previous page)

Tetsurō: *Okāsan ga nando mo nando mo hanashite kureta Ginga Tetsudō, yume no ressha . . .*
"The Galaxy Express that Mother told me about so many times, the train of (my) dreams . . ." (no final verb, PL indeterminate, from context → PL2)

- *yume ni made* = "even in [my] dreams" • *mita* = past form of verb *miru* ("see")
- *nando mo* = "any number of times/over and over" (repeated here for emphasis).
- *hanashite kureta* adds the past form of the verb *kureru* ("give/do for" to the *-te* form of *hanasu* ("speak") → "speak (for my benefit)."

18

Tetsurō: *Wa!*
"Ack!"
"Sound" FX: *Mozo mozo mozo*
(a restless stirring effect)

19

Woman: *Dōshite sonna ni odoroku no?*
"Why are you so surprised?" (PL2)
Tetsurō: *Iya, ano Gomi no yama ka to . . .*
"No, uhh, I thought maybe it was/you were a pile of trash . . ." (PL2)

- *dōshite* = "why" • *sonna ni* = "so much/as much as that" • *odoroku* = "be surprised"
- using *no* to indicate a question has a feminine touch.
- *yama* = means "mountain" or "pile."
- *ka to . . .* implies a complete thought like, *. . . ka to omoimashita* ("I thought it/you might be . . ." The *ka* adds a sense of uncertainty ("maybe/might be").

20

Woman: *Gomi? Watashi ga?*
"Trash? Me?"
Tetsurō: *Gomen nasai.*
"I'm sorry." (PL3)

- *gomen nasai* ("I'm sorry/forgive me") could be considered a stronger apology than *sumimasen*, and (unlike *sumimasen*) is used only when apologizing.

21

Woman: *Ii yo ii yo . . . Kono ressha no kippu o kau tame ni narifuri kamawazu hataraki-tsuzukete-kita kara ne.*
"That's all right, that's all right . . . It's because in order to buy a ticket for this train I've been working continuously without worrying about what I looked like." (PL2)

- *ii* = "good" • *ii yo* = "that's fine/forget it/no matter"
- *kau* = "buy" • *kau tame ni* = "in order to buy"
- *narifuri* = "(personal) appearance/costume"
- *kamawazu* is a negative continuing form of the verb *kamau* ("care/be concerned").
- *hataraki-tsuzukete* adds the *-te* form of the verb *tsuzukeru* ("continue") to *hataraki*, from the verb *hataraku* ("work"). Adding *kita*, the past of *kuru* ("come") implies that she has come through such an experience.

22

Woman: *Gomi ni miete mo shikata ga nai wa.*
"I can't help it (It can't be helped) that I look like trash." (PL2)

- *miete* is from the verb *mieru* ("be visible/appear"). • *– ni mieru* = "appear to be –"
- *shikata ga nai* literally means "there is no way (to do something)" → hence "it can't be helped/it's inevitable/there's no choice."

(continued on following page)

え……
26
この列車が
アンドロメダまで
行って
往復してここへ
もどって来た時
乗客は
ひとりも
いないって……
さあ…
27
今までは
そうなん
だって……
28
え……
29
じゃ
出て行った
乗客は
どうなったん
だろうねぇ
どうしちまったん
だろうかねぇ…
30
……
……
妙なこと
だよねぇ…
31
気味が
悪いよねぇ
……
……
32

(continued from previous page)

23

Woman: *Toki ni anata . . .*
"By the way, you . . ."

- *toki ni* = "by the way/incidentally"

24

Tetsurō: *E?*
"Huh?"

25

Woman: *Ima made kono ressha de dekaketa mono de . . .*
"So far, of those who have left on this train . . ."
Woman: *Hitori mo ikite kaette kita mono wa inai tte iu no wa hontō . . .?*
"Is it true that not one person has returned alive . . .?" (PL2)

- *dekaketa* = past form of the verb *dekakeru* ("depart/set out") • *mono* = "person/people"
- *de* is used twice here; in *(ressha) de* it means "by (train)," while in *(mono) de* it's a continuing form of the verb *desu.*
- *hitori* = "one person." • *hitori mo . . . inai* = "there is not even one person . . ."
- *ikite kaette kita* = "came back living"
- *ikite kaette kita mono* = "person who came back alive"
- The *tte* in . . . *tte iu no wa hontō* indicates that what precedes it is hearsay.

26

Tetsurō: *E . . .*
"Huh . . .?"

27

Woman: *Kono ressha ga Andoromeda made itte, ōfuku shite koko e modotte kita toki, jōkyaku wa hitori mo inai tte . . .*
"They say when this train goes to Andromeda, makes a round trip and comes back here, there's not a single passenger . . ." (PL2)
Tetsurō: *Sā . . .*
"Umm . . ."

- *ōfuku* = "round trip," *ōfuku suru* = "make a round trip/go and come back." Here the train's movement is described by a series of *-te* form verbs (*itte* from *iku*, "go"; *ōfuku shite*; and *modotte* from *modoru*, "return"). The *-te* functions like "and" → "the train went, and turned around, and came back."
- *koko e modotte kita toki* means "when (the train) came back here."
- *sā . . .* indicates puzzlement or uncertainty — Tetsurō is pondering.

28

Woman: *Ima made wa sō nan da tte . . .*
"They say that so far, that's the way it is . . ." (PL2)

- *sō nan da* is a contraction of *sō na no da* = "it is so/that way"
- *tte* indicates hearsay → "they say that . . ."

29

Tetsurō: *E . . .*
"Huh . . ."

30

Woman: *Ja, dete itta jōkyaku wa dō natta n darō nē? Dō shichimatta n darō ka nē . . .?*
"So, what do you suppose happened to the passengers who left? Whatever became of them?" (PL2)

- *ja* is a contraction of *de wa* = "(Well) then/so"
- *dete itta jōkyaku* = "passengers who set out." *dete* is the *-te* form of *deru* ("leave"), and *itta* is the plain past form of *iku* ("go").

(continued on following page)

マモナク
ドアガ
シマリマスカラ
オ急ギ
クダサイ!!
午前0時発
アンドロメダ行キ
銀河超特急
999号
発車シマース!!
オ見オクリノ
方ハ
ホームノ白線マデ
オサガリ
クダサイ……
メーテル!!
メーテル!!
メーテル!!
メーテル!!
ドクン
33
34
35
36
37
38

(continued from previous page)

- *dō natta n darō* is a colloquial (PL2) version of *dō natta no deshō (ka)*, "What happened, do you suppose?" • *dō* = "how/in what way" • *natta* is the plain past of *naru* = "become" • *darō* = PL2 version of *deshō*
- *shichimatta* is a colloquial contraction of *shite shimatta*. *shimatta* is the plain past form of *shimau* which can have the meaning of "finish/conclude" following the *-te* form of another verb. It can imply an action that is irrevocable, or a regrettable result.

31

Woman: *Myō na koto da yo nē . . .*
"It's strange, isn't it . . ." (PL2)

- *myō na* = "odd/strange/curious," so *myō na koto* is "a strange thing"

32

Woman: *Kimi ga warui yo nē . . .*
"It's creepy, isn't it . . ."

- *kimi ga warui* = "eerie/weird/sinister" from *kimi* ("feeling/sensation") + *warui* ("bad").

33

Sound FX: *Jiri jiri jiri jiri*
(station bell ringing)

34

Announcer: *Gozen reiji hatsu Andoromeda-iki Ginga Chō-Tokkyū surī-nain-gō hassha shimāsu!!*
"The midnight (0 a.m.) Galaxy Super-Express 999 for Andromeda is now departing!!" (PL3)
Announcer: *Mamonaku doa ga shimarimasu kara o-isogi kudasai!!*
"The doors are about to shut, so please hurry!!" (PL3)

- *hassha shimasu* is the ordinary polite form of *hassha suru*, "start/depart" by a train. The announcer draws out the *a* in *shimasu*, just as in "all abo–oard."
- *mamonaku* = "immediately/without delay" • *doa* = "door"
- *shimarimasu* is the ordinary polite form of *shimaru* ("shut")
- *o-isogi kudasai* from the verb *isogu* ("hurry"), is a step more "polite" than *isoide kudasai*.

35

Sound FX: *Pushū*
(pneumatic sound of doors closing)
Tetsurō: *Mēteru!!*

36

Announcer: *O-miokuri no kata wa hōmu no hakusen made o-sagari kudasai . . .*
"Those who are seeing (passengers) off, please step back to the white line on the platform . . ." (PL3)
Tetsurō: *Mēteru!!*

- *miokuri* means "seeing off," and *kata* is a polite word for "person/people," so *o-miokuri no kata* is a polite way of saying "those who are seeing (passengers) off."
- *hakusen* = "white line," a safety line drawn parallel to the edge of the platform.
- *o-sagari kudasai* is from *sagaru* ("step back/come down").

37

Sound FX: *Bō!*
(train whistle)
Tetsurō: *Mēteru!!*

38

Sound FX: *Gakun*
(train lurching forward)
Tetsurō: *Me, Mēteru!*

To be continued . . .
in
MANGAJIN #9

We talked with people who are actually using Japanese CAI programs, and the following are excerpts from those conversations. (Names were provided by developers and vendors of programs listed in our summary.)

BILL VICK
Executive Recruiter, Texas
Using: ***JapanEase,*** Ayumi Software

M: Why did you decide to get a learning software?

• There are a lot of ways to learn a foreign language. You can go to a school like Berlitz. You can read books on your own—which I tried, unsuccessfully by the way. You can use cassette tapes—which I also tried without much success. Or, you can look around for newer technology

M: Is *JapanEase* easy to use?

• It's very simple. It's very visual, almost like playing a game. I think that's what I found so intriguing. Learning a language is an exciting process, but it's hard, at least for me. This is almost fun and games.

M: Does the program quiz you?

• No, it does intensive repetition. If I'm having difficulty recognizing a character or understanding a word, all I have to do is keep pressing my finger on the button and it keeps on repeating as often as I need. It would be tiring for a real live person to repeat a word fifty or sixty times.

M: How often do you use it?

• I wish I could say that I go through some of the drills every morning, but actually I probably use it a couple of times a week.

M: How long have you had the program?

• About two months.

M: Is it still useful or is it something you outgrow?

• I haven't outgrown it. I think there are people who would probably learn it a little quicker than I might have. It's like anything else—you get to a point where you are saturated with it. I have not yet outgrown it.

M: How do you like the sound?

• The sound is great. My only suggestion would be to add some male voices. It's all female voices, and it would be nice to hear how different people pronounce different things. I'd also like to see a little bit more business orientation.

GARY NELSON
Forest Products Export, Washington
Using: ***Japanese in a Breeze***, Eastword Software

• I've been taking a class at the junior college here. We use the book *Japanese for Busy People* with the cassettes, but we don't do much writing in class.

M: So the program is a good supplement to your classroom studies?

• Yes, and I think it would probably work by itself for a person who would use it intensively.

M: So someone who lives in an area where there are no Japanese classes available might be able to get a software package like that and make significant progress, without an instructor.

• Yes, I think they could.

M: Any suggestions for improving the product?

• Computer learning is pretty new to me. We have spreadsheet applications and data processing at work, but this it the first time I've used the computer as a learning tool. Being used to working with computer software, I'm amazed at the quality. It's easy to read and it goes quickly. We have a color screen, so there is a lot of stimulation. I like it a lot better than just reading from a book—you can practice and repeat, and it seems easier.

M: You can pick up a book, flip it open, and you're there. But with a computer, you've got to turn on the computer, get into the program . . .

• It's not that big a deal. Once it's loaded on the computer, it's easy to flip it on and get into it and go. It's all set up to take you through each program, and you can go back and repeat if you want.

STEVE STRAUSMANN
Graduate Student, Computer Sciences
Using?: ***Kana Exercises***, Anonae Software

M: How do you like the software package you have?

• Actually I have it sitting on my Mac Desktop and I just haven't really used it yet. That doesn't mean there is any problem with the software, it's just that I haven't had the time to devote to it.

M: Then, the same thing would have happened if you had bought a textbook, or workbook, or anything else.

• That's right. I have a stack of workbooks that I purchased in a fit of good intentions. They're just sitting there waiting for me.

MELINDA WIRTH
Student, International Management & Marketing
Using: ***Kana Exercises***, Anonae Software

M: How does a learning software fit into the overall study picture?

• I think it could be a fantastic tool for studying if it was

used in conjunction with, let's say, the Jorden series. I think it would be fantastic because the Jorden series is all romanized, and I think that is a big problem that beginning students aren't familiarized with the written language. If they aren't learning it in class, I think it would really help if they just did drills like this on the computer.

M: Are there any improvements or changes you'd like to see?

• Just a more extended vocabulary base, and more advanced levels. I would love to see it implemented throughout the educational system. I think that would be fantastic.

DALE HALLIER
Secondary School Japanese Language Teacher, B.C.
Using: ***Kintaro Sensei***, Pacific Educational Systems

M: Do you use *Kintaro Sensei* in the classroom or is it just for individual use?

• Right now it's only set up on one computer, and it's used only for remedial students or students who are ahead or who finish work early. We plan to set it up on a network so that all of our students can use it. The program is roughly similar to the material we use in our classroom so it provides a nice review and gives some extra information.

M: I've never seen the program, can you tell me a little about how it works?

• Well, it has crossword puzzles and things like that. You can set it up so that it uses either romaji or any of the three Japanese alphabets. It can, for example, give you the romaji and have you respond in katakana or kanji.

M: Would the program be practical to use outside a classroom setting?

• I think so. It does give some grammatical points.

MARILYN MILLER
University Japanese Instructor, Oregon
Using: ***Let's Learn Nihongo***, Seikosha America

M: Would you tell me a little about the system you're using?

• *Let's Learn Nihongo* has four main sections. There's an orientation tape that teaches students how to use the system, there is a kanji study section, a dictionary section—it has only 500 kanji now—and there is a grammar section. In addition to the computer, you need some hardware—a tape deck and a little pad that you use to write on. The only problem with the program is that it uses ordinary cassette tapes, not digital sound, so it's much too slow for the students.

M: How many students are using the system?

• We have it on three computers. In the fall, I have 40+ students and in the spring I have about 20, but they are not really using it like they should. The dictionary is wonderful —the system is worth the price for the dictionary alone. Students can use the dictionary to look up a kanji and practice it. The computer does one stroke and then the next stroke and then the next stroke—actually draws it out for them. Then the student can practice writing it while looking at the kanji, or with the kanji blanked out. It tells you if you've done it correctly or not, and it always redraws it for you one more time, giving very good reinforcement. In terms of learning stroke order, it's fantastic. I've shown this to some Japanese groups that have come through, and they think it would be wonderful for Japanese children, too.

It's very careful about stroke order, direction of stroke and general shape, but you can have it right in all those areas and still have a very ugly-looking kanji. The computer says 'fine,' it doesn't care. But, I think there are steps in learning and most people are not happy for long with a really ugly kanji.

M: Would you tell me about the process that you went through to select this particular system.

• I'm a one-person department and I needed someway to give my students more exposure to Japanese without me being there, and this is one way. My main problem is that I can't get the technical people to get over their fear of it. The people working in the lab don't want to touch it because it's Japanese.

M: It seems like there are a lot of new programs under development—have you seen any of them?

• I've seen one being developed by a man in San Francisco named Lance Knowles. He's spending most of his time developing English programs for Japanese people, but he's working with a system that uses CD-ROM and video Laser Discs. The student can control the speed at which they are getting information. If it's too easy, the computer will increase the level of difficulty, or you can fix it on a certain subject and just keep it at that. If you start making mistakes, the computer will slow it down. It's a wonderful system.

There is another program called CASTLE J, developed by IBM Japan, that seems like it would be really useful. There are two screens, a video screen and a computer screen. It can show a movie, like *Otoku ga Tsurai Yo*, on the video screen, with the dialog shown as text on the computer screen. It highlights the dialog as it is spoken, and you can stop the text anywhere and ask the computer the meaning of a word. You can see the kanji, find out about it, and you can find out grammar points. The contents of three dictionaries have been entered in the central program, so they can be used with any material, and there is a grammar section and a few other features. When you look up a kanji it shows the stroke order—it has all 2,000 kanji.

Vocabulary • Summary

Although not comprehensive, this is a list of some of the vocabulary from this issue of MANGAJIN.

間	*aida*	interval/during . . .
穴	*ana*	hole/passageway
姉	*ane*	(my) older sister
歩く	*aruku*	walk
化ける	*bakeru*	transform into
無事	*buji*	safety/without incident
ちゃんと	*chan to*	properly/neatly
違う	*chigau*	be different
出かせぎ	*dekasegi*	working away from home
駅	*eki*	station
袋	*fukuro*	bag
下男	*genan*	manservant
-発	*–hatsu*	(suffix) –departing
部屋	*heya*	room
拾う	*hirou*	pick up
堀る	*horu*	dig/shovel
ほとんど	*hotondo*	most
一緒に	*issho ni*	together with
次元	*jigen*	dimension
乗客	*jōkyaku*	passengers
帰る	*kaeru*	return/go home
かまう	*kamau*	care/be concerned
必ず	*kanarazu*	for sure/without fail
彼女	*kanojo*	she/girlfriend
顔	*kao*	face
火星	*kasei*	Mars
革靴	*kawagutsu*	leather shoes
競輪	*keirin*	bicycle racing
決る	*kimaru*	be decided/settled
きれいに	*kirei ni*	neatly/cleanly
近代的	*kindai-teki*	modern
季節	*kisetsu*	season
凝りる	*koriru*	learn a lesson/regret
客	*kyaku*	guest
旧式	*kyūshiki*	old type/style
前	*mae*	front/before
守る	*mamoru*	guard/protect
目	*me*	eye(s)
見かけ	*mikake*	outward appearance
見つける	*mitsukeru*	find/locate
文句	*monku*	complaint
もてる	*moteru*	be popular with the opposite sex
無限	*mugen*	infinity
昔	*mukashi*	long ago
妙な	*myō-na*	strange/odd/curious
何	*nani*	what
夏	*natsu*	summer
猫	*neko*	cat
二号さん	*nigō-san*	mistress/"No. 2"
乗る	*noru*	board/ride on
脱ぐ	*nugu*	take off (clothing)
落ちる	*ochiru*	fall
驚く	*odoroku*	be surprisd
往復する	*ōfuku suru*	make a round trip
送る	*okuru*	walk/escort (to)
拝む	*ogamu*	beg/make a supplication
押入	*oshiire*	closet
雄叫び	*otakebi*	a roar/cry
落とす	*otosu*	drop/lose
終わる	*owaru*	(come to an) end
パターン	*patān*	pattern
財布	*saifu*	wallet
湿気	*shikke*	moisture
新聞	*shinbun*	newspaper
新聞紙	*shinbunshi*	newspaper (as paper)
死ぬ	*shinu*	die
知らせる	*shiraseru*	inform/tell
慕う	*shitau*	adore/be attached to
失礼	*shitsurei*	impoliteness
処理する	*shori suru*	deal with
したてる	*shitateru*	make/outfit/prepare
しとやか	*shitoyaka*	gentle/lady-like
すてき	*suteki*	wonderful/charming
捨てる	*suteru*	dump/throw away
食べる	*taberu*	eat
態度	*taido*	attitude/demeanor
大量	*tairyō*	large amount
助かる	*tasukaru*	be rescued/be saved
たまる	*tamaru*	stand/endure/tolerate
適当な	*tekitō-na*	suitability
天気	*tenki*	weather
途中	*tochū*	along the way/while . . .
溶ける	*tokeru*	melt/dissolve
作る	*tsukuru*	make
つめる	*tsumeru*	stuff (into)
つもり	*tsumori*	intention/plan
占う	*uranau*	divine/tell (a fortune)
うるさい	*urusai*	bothersome/noisy
浮気	*uwaki*	infidelity/affair
浮気者	*uwaki-mono*	cheater/unfaithful person
うわさ	*uwasa*	rumor/gossip
分け	*wake*	split/part/division
-屋	*-ya*	shop/tradesperson
焼きイモ	*yakiimo*	sweet potatoes
屋敷	*yashiki*	mansion
雪	*yuki*	snow
夢	*yume*	dream(s)

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Japanese baseball is my main interest. Exchange older cards, baseball-related manga, information. Contact: Larry Fuhrmann, 2-13-14 Yamamoto-dori, chuo-ku, Kobe 650 Japan

American male, 65, intermediate level, seeks correspondence on verb aspects, relationship to Korean, statement validity marking, and other linguistic topics. Write: Bill Harrington, 70 Main Blvd., Trenton, NJ 08618

Wanted: Tora-san (*Otoko Wa Tsurai Yo!*) movies on VHS for private viewing. Prefer Japanese w/English subtitles (or dubbed English). Art Becker, Box 34614, Washington, DC 20043

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Pen Pals

Japanese baseball fan seeks to correspond with anybody interested in Japanese baseball. Write in Japanese or English to: Robert Klevens, 12260 N.W. 29th Place, Sunrise, FL 33323 (Tel. 305-741-6025)

I'd like to correspond with Japanese people who are in their mid-twenties. I am now learning conversational Japanese and Romaji. Desmond Lee, Block 330, Hex 06-111, Bukit Batok Street 33, Singapore 2365, Singapore

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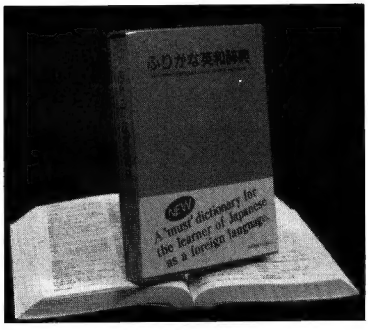

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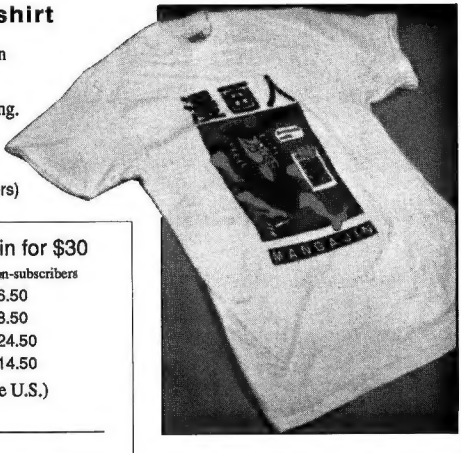

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